



J796.1

REFERENCE

~~372.2~~

Poulsion

G263383 res

Finger plays for nursery and
kindergarten.

~~74 0296128~~

NY PUBLIC LIBRARY THE BRANCH LIBRARIES



3 3333 12071 3488

THE CENTRAL CHILDREN'S ROOM
DONNELL LIBRARY CENTER
20 WEST 53 STREET
NEW YORK, N.Y. 10019



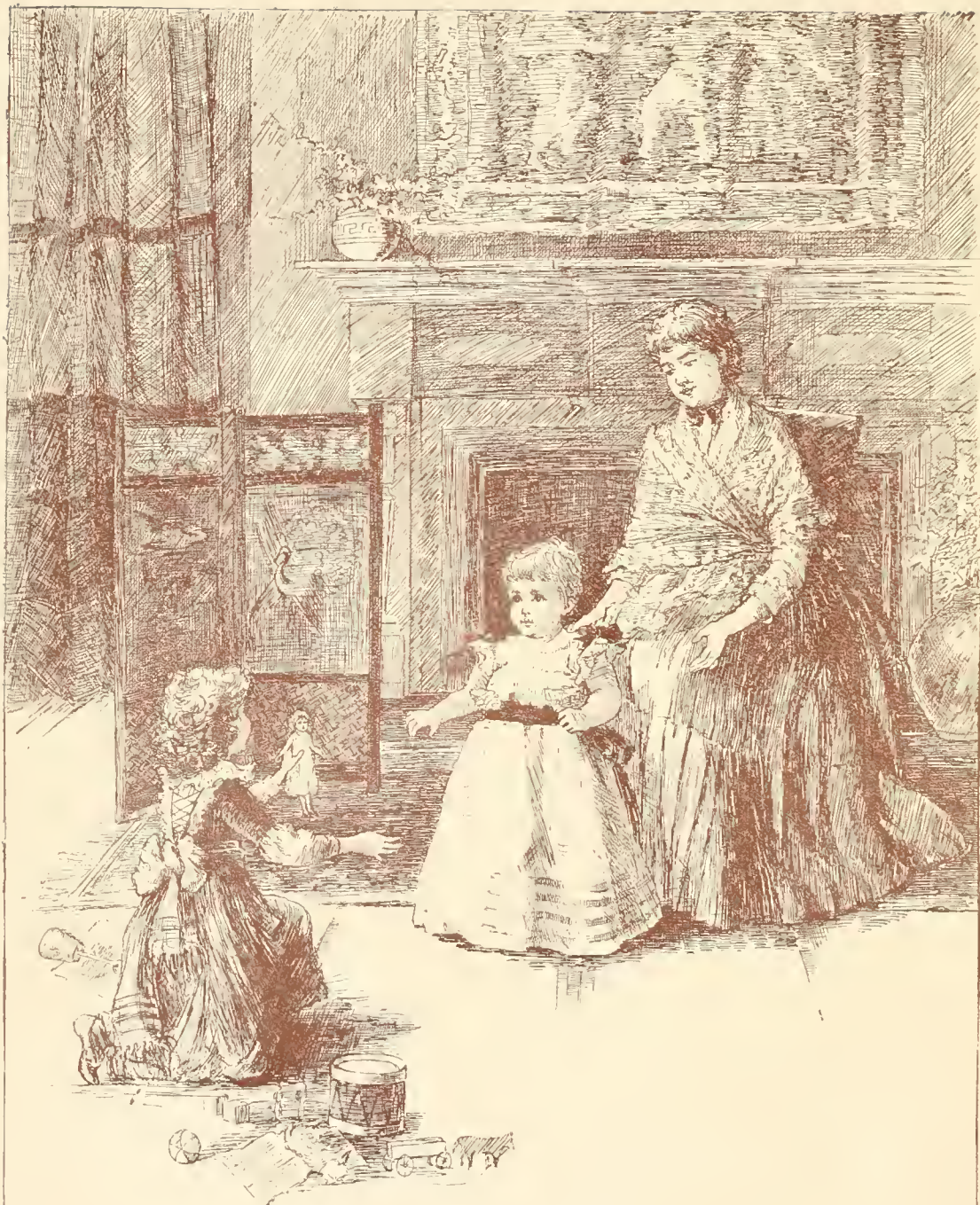
Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/fingerplaysforu00poul2>

Richard Franklin
from
Frederic Ashton Adams

Oct - 9th
" "
1895

Done)



A. G. Rymond.

OUR NURSERY AND THE DELIGHT WE HAVE IN IT.

FINGER PLAYS

FOR NURSERY AND KINDERGARTEN

BY
EMILIE POULSSON

ILLUSTRATIONS BY
L. J. BRIDGMAN

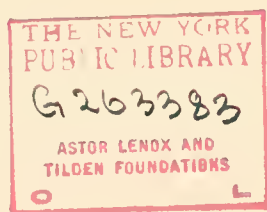
MUSIC BY
CORNELIA C. ROESKE

BOSTON
D LOTHROP COMPANY

1893.

COPYRIGHT, 1893,
BY
D. LOTHROP COMPANY.

All rights reserved.



372.2
P

DEDICATED TO
LITTLE CHILDREN
AT HOME AND IN KINDERGARTEN
BY THEIR FRIEND
EMILIE POULSSON

PREFACE.

"WHAT the child imitates," says Froebel, "he begins to understand. Let him represent the flying of birds and he enters partially into the life of birds. Let him imitate the rapid motion of fishes in the water and his sympathy with fishes is quickened. Let him reproduce the activities of farmer, miller and baker, and his eyes open to the meaning of their work. In one word let him reflect in his play the varied aspects of life and his thought will begin to grapple with their significance."

In all times and among all nations, finger-plays have been a delight of childhood. Countless babies have laughed and crowed over "Pat-a-cake" and other performances of the soft little hands; while children of whatever age never fail to find amusement in playing

"Here is the church,
And here's the steeple,
Open the doors,
And here are the people!"

and others as well known.

Yet it is not solely upon the pleasure derived from them, that finger-plays depend for their *raison d'être*. By their judicious and early use, the development of strength and flexibility in the tiny lax fingers may be assisted, and dormant thought may receive its first awakening call through the motions which interpret as well as illustrate the phase of life or activity presented by the words.

The eighteen finger-plays contained in this book have already, through publication in BABYLAND, been introduced to their especial public, and have been much used in homes, though perhaps more in kindergartens. It will readily be seen that while some of the plays are for the babies in the nursery, others are more suitable for older children.

A baby-friend, ten months old, plays "All for Baby" throughout, pounding and clapping gleefully with all his might — while children seven or eight years of age play and sing "The Caterpillar," "How the Corn Grew" and others with very evident enjoyment.

PREFACE.

With a little study of the charming and expressive pictures with which the artist, Mr. L. J. Bridgman, has so sympathetically illustrated the rhymes, mothers and kindergartners have easily understood what motions were intended. To elucidate still farther, however, the playing of "The Merry Little Men" may be thus described :

During the singing of the first verse, the children look about in every direction for the "little men," but keep the hands hidden. At the beginning of the second verse, raise both hands to full view with fingers outspread and quiet. At the words, "The first to come," etc., let the thumbs be shown alone, then the others as named in turn, till all are again outspread as at the beginning of the second verse. In the last verse the arms are moved from side to side, hands being raised and fingers fluttering nimbly all the time. When displaying the "busy little men," raise the hands as high as possible.

The music, composed by Miss Cornelia C. Roeske, will be found melodious and attractive and especially suited to the voices and abilities of the very young children for whom it is chiefly intended.

The harmonic arrangement is also purposely simple in consideration of the many mothers and kindergartners who cannot devote time to preparatory practice.

EMILIE POULSSON.

Boston, 1889.

LIST OF FINGER PLAYS

I.

THE LITTLE MEN.

II.

THE LAMBS.

III.

THE HEN AND CHICKENS.

IV.

THE LITTLE PLANT.

V.

THE PIGS.

VI.

A LITTLE BOY'S WALK.

VII.

THE CATERPILLAR.

VIII.

ALL FOR BABY.

LIST OF FINGER PLAYS.

IX.

THE MICE.

X.

THE SQUIRREL.

XI.

THE SPARROWS.

XII.

THE COUNTING LESSON.

XIII.

MRS. PUSSY'S DINNER.

XIV.

HOW THE CORN GREW.

XV.

THE MILL.

XVI.

MAKING BREAD.

XVII.

MAKING BUTTER.

XVIII.

SANTA CLAUS.

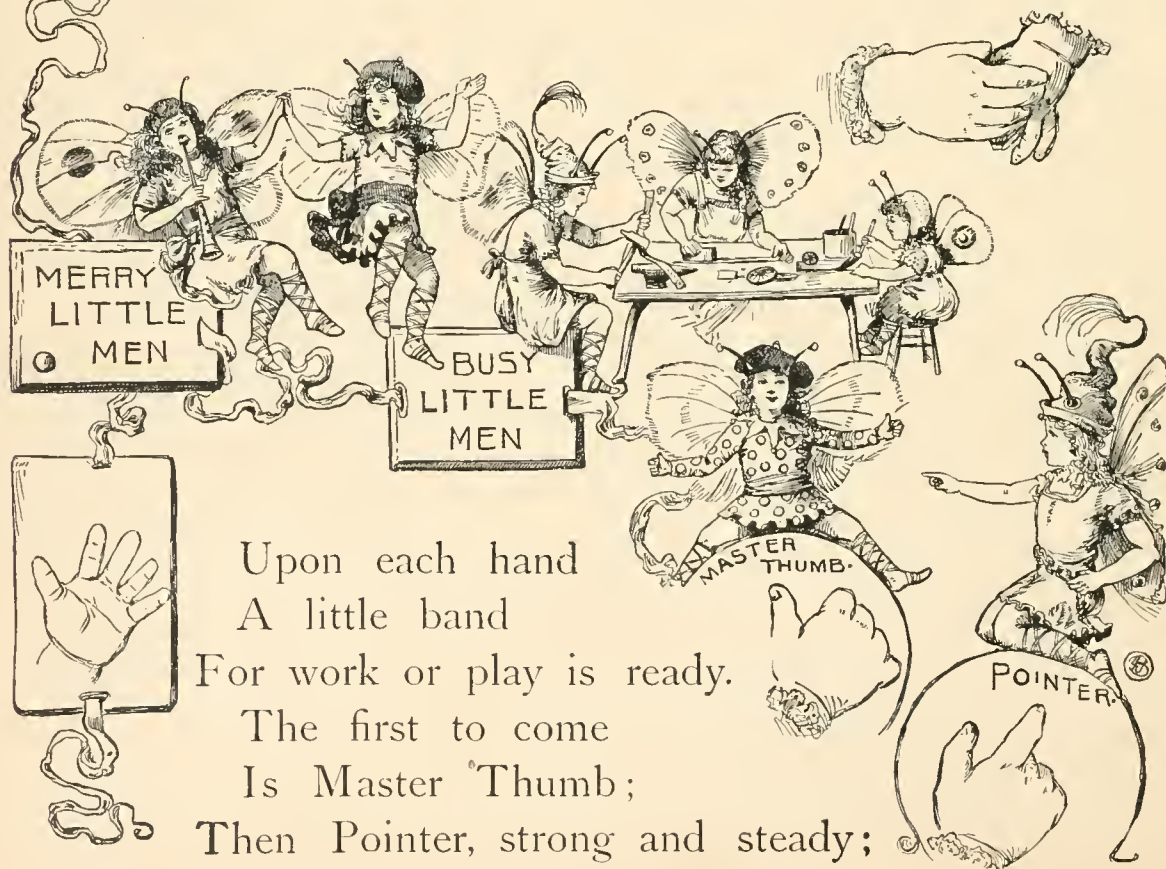
I.

THE LITTLE MEN.



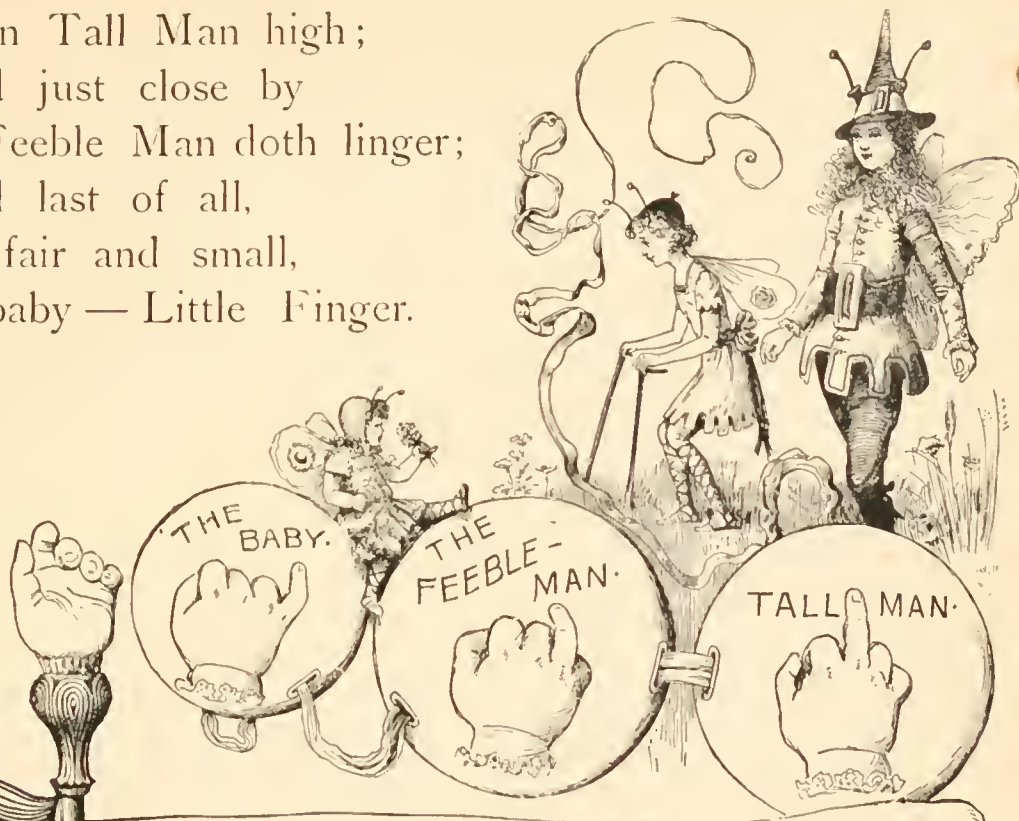
I.—THE LITTLE MEN.

Oh! where are the merry, merry Little Men
To join us in our play?
And where are the busy, busy Little Men
To help us work to-day?

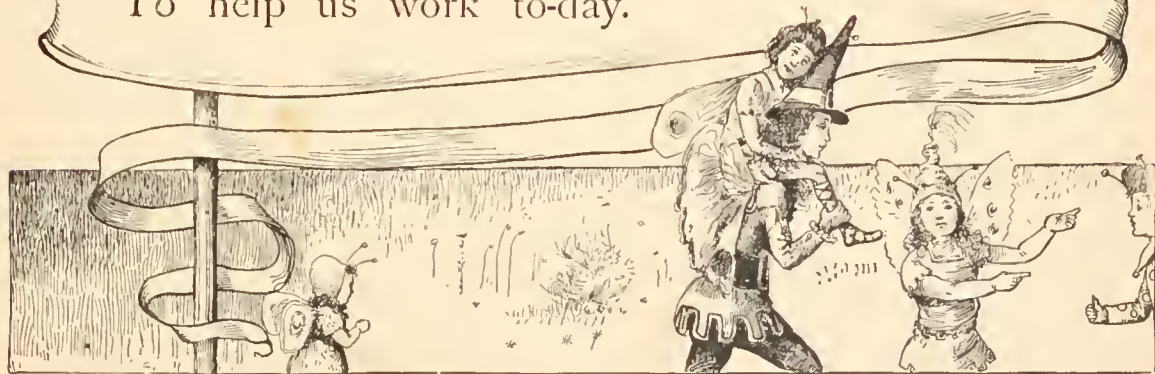


Upon each hand
A little band
For work or play is ready.
The first to come
Is Master Thumb;
Then Pointer, strong and steady;

Then Tall Man high;
 And just close by
 The Feeble Man doth linger;
 And last of all,
 So fair and small,
 The baby — Little Finger.



Yes! here are the merry, merry Little Men
 To join us in our play;
 And here are the busy, busy Little Men
 To help us work to-day.



THE MERRY LITTLE MEN.

EMILIE POULSSON.

CORNELIA C. ROESKE.

Oh! where are the mer - ry,

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a whole rest for four measures, then plays a series of chords and eighth notes in the right hand, and single notes in the left hand.

mer-ry Lit - tle Men To join us in our play? And where are the bus - y, bus - y Lit - tle Men To

The second system of musical notation. The vocal line continues with eighth and quarter notes. The piano accompaniment features a more active right hand with many beamed eighth notes and chords, while the left hand remains relatively simple with single notes and chords.

help us work to - day? Up - on each hand a lit - tle band For work or play is

The third system of musical notation. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with a busy right hand and a simpler left hand. The system concludes with a final chord in both hands.

THE MERRY LITTLE MEN.

read - y. The first to come Is Mas - ter Thumb; Then Pointer, strong and stead - y: Then

Tall Man high; And just close by The Fee - ble Man doth lin - ger; And last of all, So

fair and small, The ba - by - Lit - tle Fin - ger. Yes! here are the mer - ry, mer - ry Lit - tle Men To

join us in our play; And here are the bus - y, bus - y Lit - tle Men To help us work to - day.



NURSERY FINGER PLAYS

II.—THE LAMBS.

This is the meadow where all the long day
Ten little frolicsome lambs are at play.



THE
MEADOW

These are the measures the good farmer brings
Salt in, or cornmeal, and other good things.



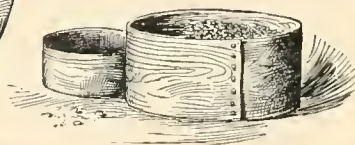
THE

MEASURES



THE

TROUGH

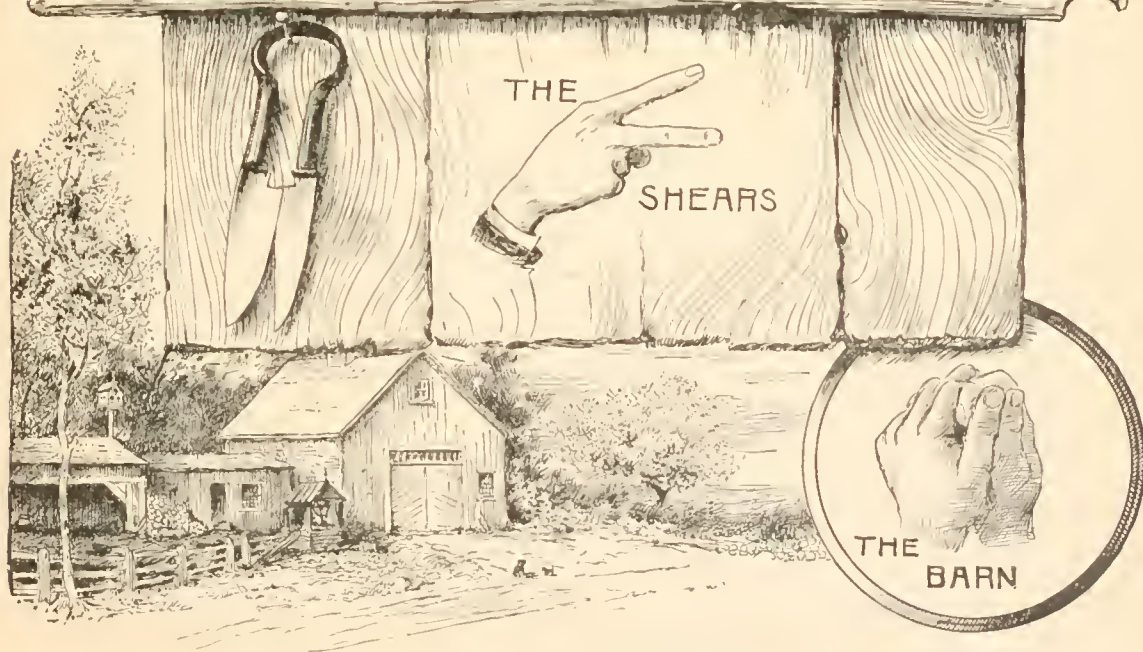


This is the lambkins' own big water-trough;
Drink, little lambkins, and then scamper off!



This is the rack where in winter they feed;
Hay makes a very good dinner indeed.

These are the big shears to shear the old sheep;
Dear little lambkins their soft wool may keep.

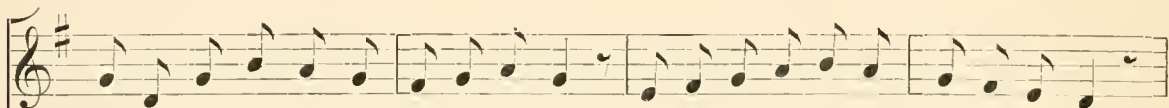


Here, with its big double doors shut so tight,
This is the barn where they all sleep at night.

THE LAMBS.

EMILIE POULSSON.

CORNELIA C. ROESKE.



1. This is the mead-ow where all the long day Ten lit-tle frolicsome lambs are at play.



These are the measures the good farmer brings Salt in, or corn meal, and oth-er good things.



2 This is the lambkins' own big water-trough ; 3 These are the big shears to shear the old sheep ;
 Drink, little lambkins, and then scamper off ! Dear little lambkins their soft wool may keep.
 This is the rack where in winter they feed ; Here, with its big double doors shut so tight,
 Hay makes a very good dinner indeed. This is the barn where they all sleep at night.

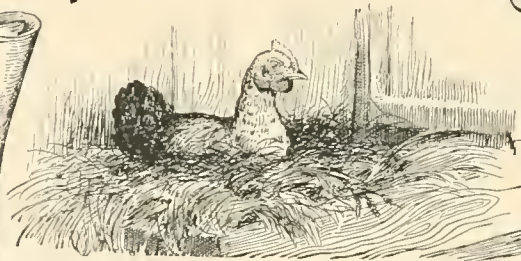
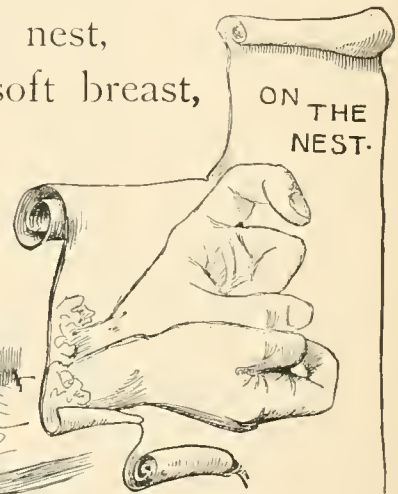
III.

THE HEN AND CHICKENS.



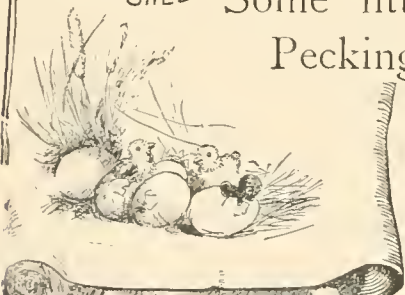
III.—THE HEN AND CHICKENS.

Good Mother Hen sits here on her nest,
Keeps the eggs warm beneath her soft breast,
Waiting, waiting, day after day.



BREAKING
THE
SHELL

Hark! there's a sound she knows very well:
Some little chickens are breaking the shell,
Pecking, pecking, pecking away.



HAPPY
AND
PROUD



Now they're all out, Oh, see what a crowd!
Good Mother Hen is happy and proud,
Cluck-cluck, cluck-cluck, clucking away.

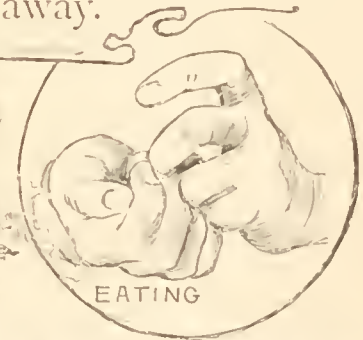




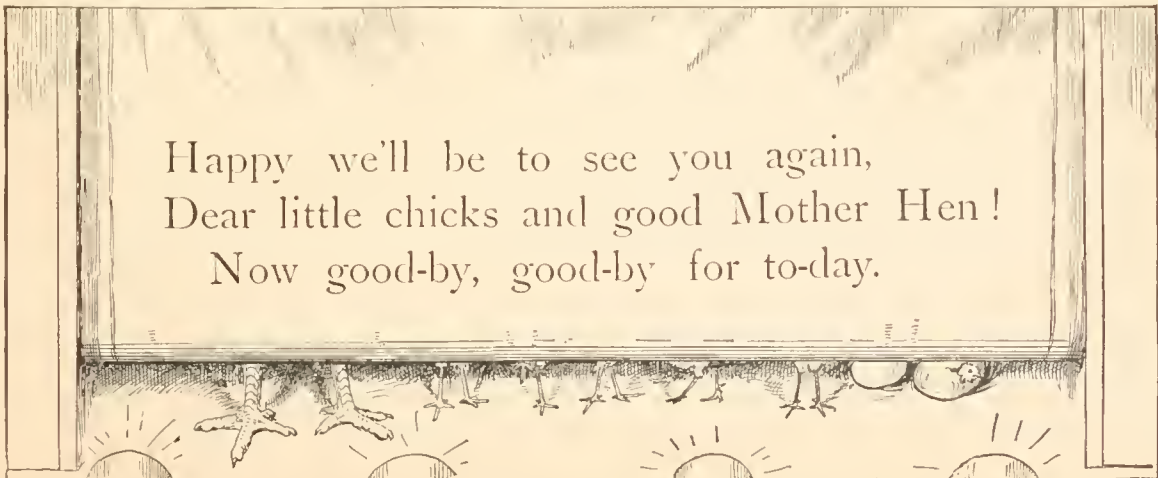
Into the coop the mother must go;
But all the chickens run to and fro,
Peep-peep, peep-peep, peeping away.



Here is some corn in my little dish;
Eat, Mother Hen, eat all that you wish,
Picking, picking, picking away.



Happy we'll be to see you again,
Dear little chicks and good Mother Hen!
Now good-by, good-by for to-day.



THE HEN AND CHICKENS.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Good Moth - er Hen sits here on her nest,
2. Hark ! there's a sound she knows ver - y well :
3. Now they're all out, oh, see what a crowd !

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 6/8 time. It begins with a whole rest for two measures, followed by a melody of eighth and sixteenth notes. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

Keeps the eggs warm be-neath her soft breast, Wait-ing, wait-ing, day af - ter day.
Some lit - tle chick - ens breaking the shell, Peck - ing, peck-ing, peck - ing a - way.
Good Moth-er Hen is hap - py and proud, Cluck-cluck, cluck-cluck, cluck-ing a - way.

The second system continues the melody and accompaniment. The vocal line features a series of eighth notes and rests, with the lyrics written below. The piano accompaniment maintains its rhythmic pattern with chords and eighth notes.

4 Into the coop the mother must go ;
While all the chickens run to and fro,
Peep-peep, peep-peep, peeping away.

5 Here is some corn in my little dish ;
Eat, Mother Hen, eat all that you wish,
Picking, picking, picking away.

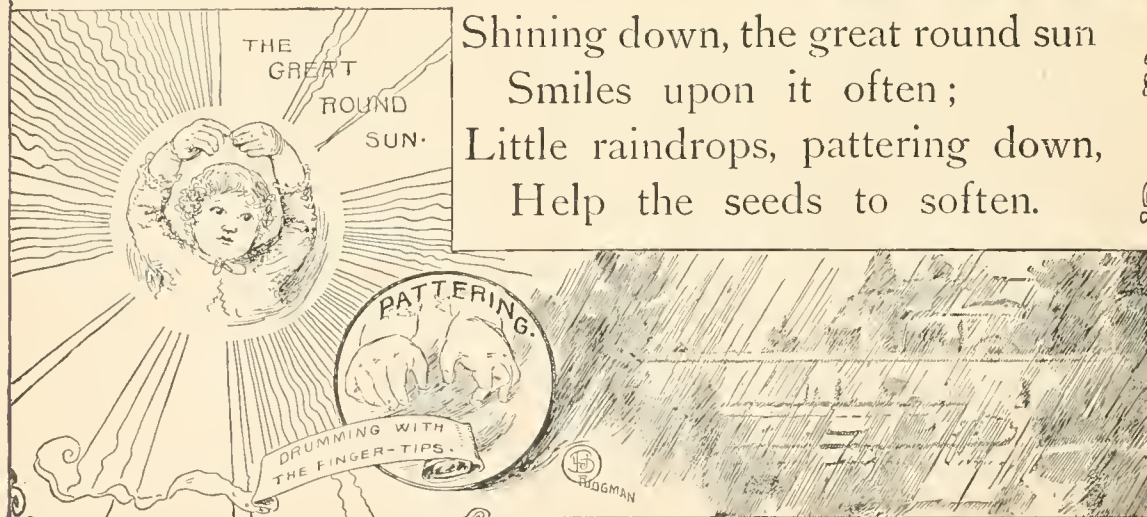
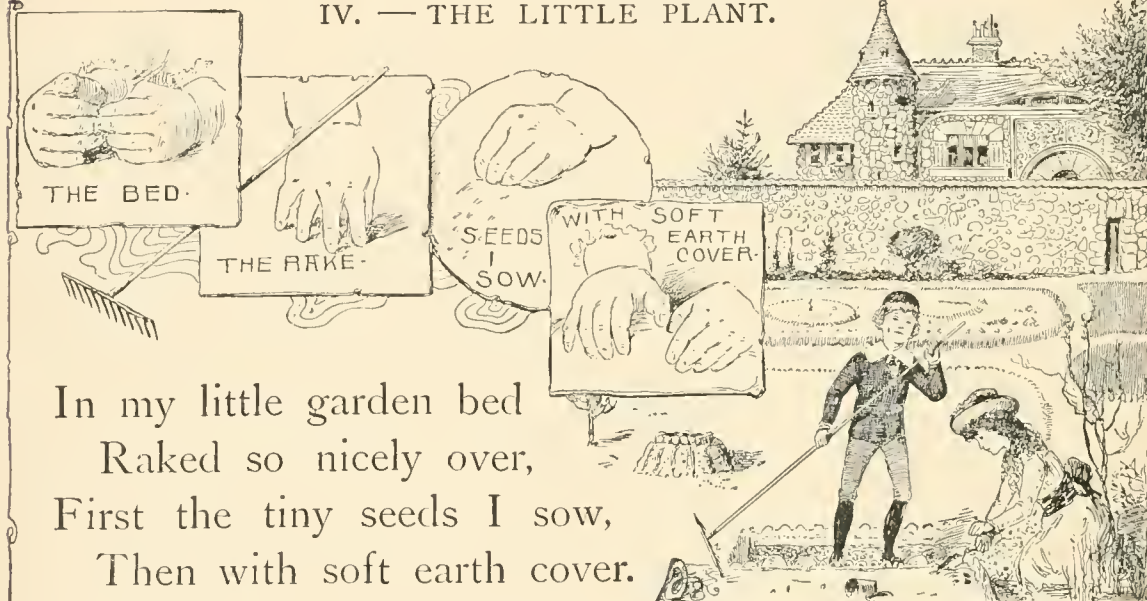
6 Happy we'll be to see you again,
Dear little chicks and good Mother Hen !
Now good-bye, good-bye for to-day.

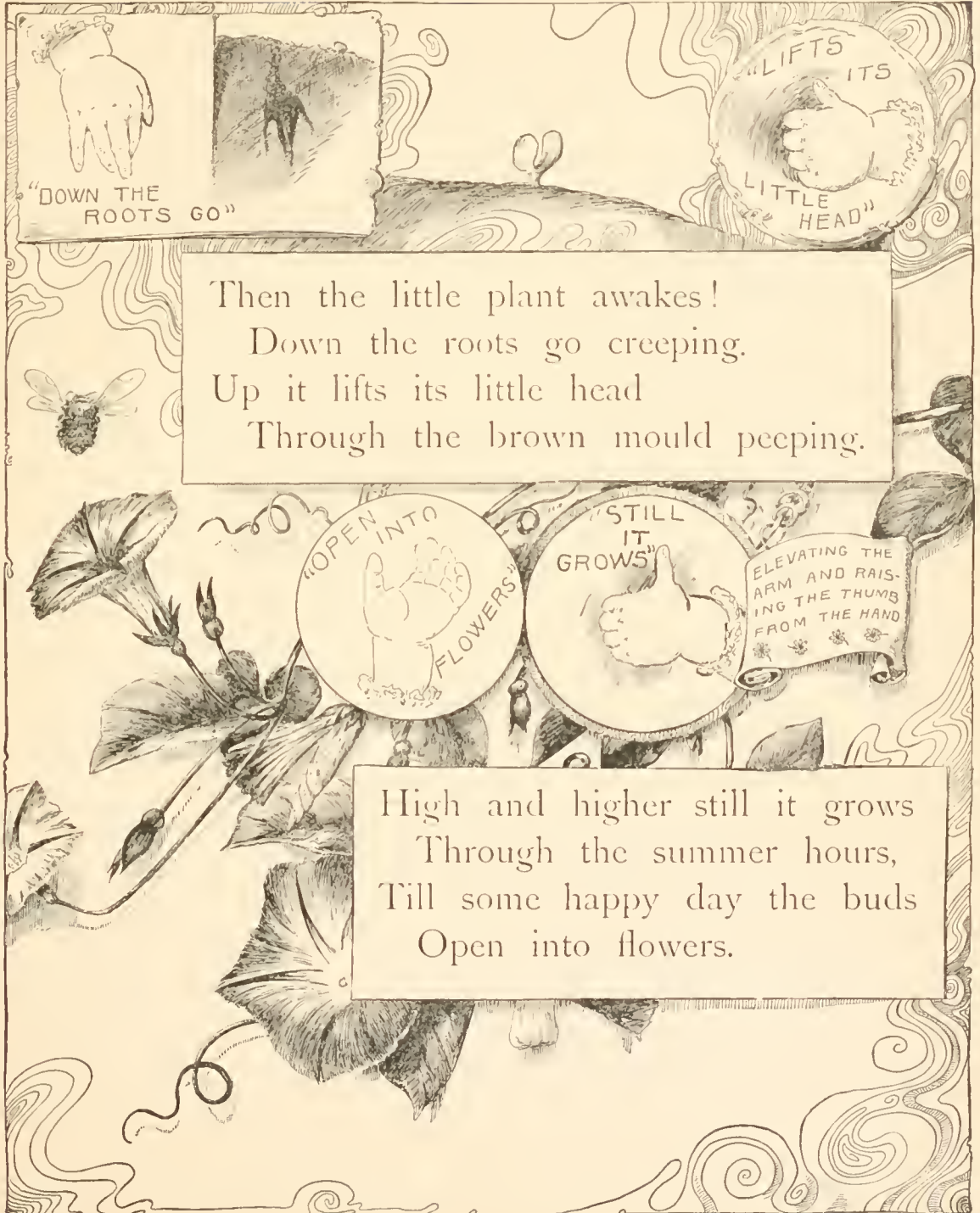
IV.

THE LITTLE PLANT.



IV. — THE LITTLE PLANT.





"DOWN THE
ROOTS GO"



"LIFTS
ITS
LITTLE
HEAD"

Then the little plant awakes!
Down the roots go creeping.
Up it lifts its little head
Through the brown mould peeping.



"OPEN INTO
FLOWERS"



"STILL
IT
GROWS"

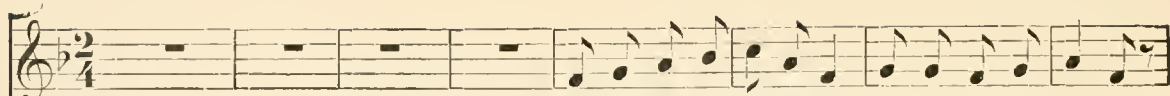
ELEVATING THE
ARM AND RAIS-
ING THE THUMB
FROM THE HAND

High and higher still it grows
Through the summer hours,
Till some happy day the buds
Open into flowers.

THE LITTLE PLANT.

EMILIE POULSSON.

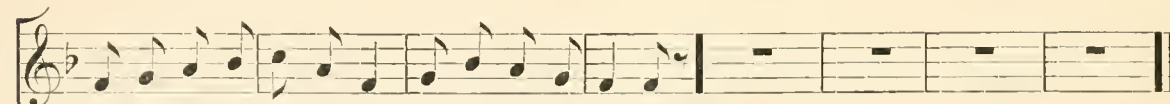
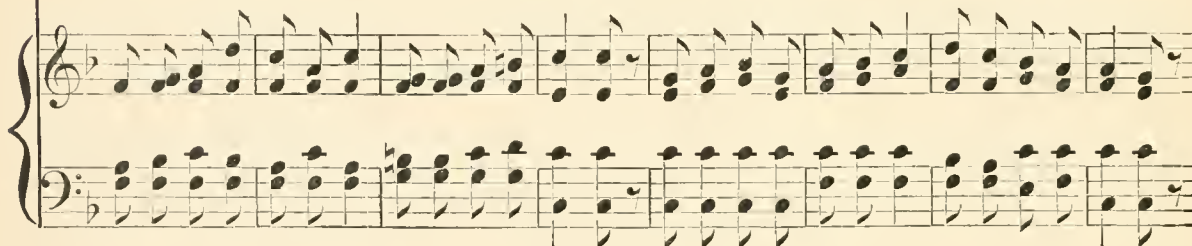
C. C. ROESKE.



1. In my lit - tle garden bed Rak'd so nice - ly o - ver,
2. Then the lit - tle plant awakes! Down the roots go creeping.



First the ti - ny seeds I sow, Then with soft earth cover. Shining down, the great round sun Smiles upon it often;
Up it lifts its little head Thro' the brown mould peeping. High and higher still it grows Thro' the summer hours,



Little raindrops, patt'ring down, Help the seeds to soft-en.
Till some hap - py day the buds O - pen in - to flow - ers.

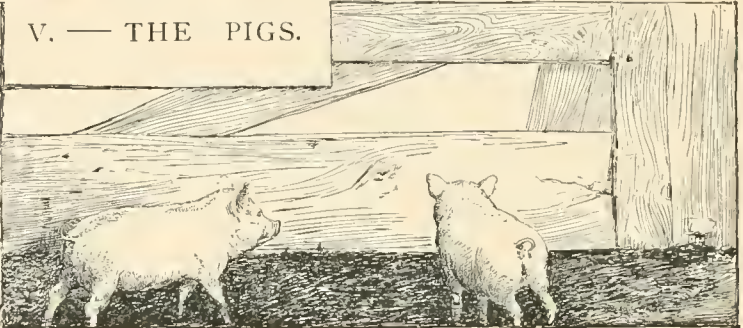


V.

THE PIGS.



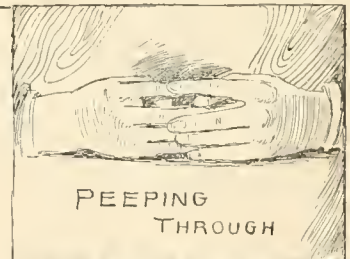
V. — THE PIGS.



Piggie Wig and Piggie Wee,
Hungry pigs as pigs could be,
For their dinner had to wait
Down behind the barnyard gate.

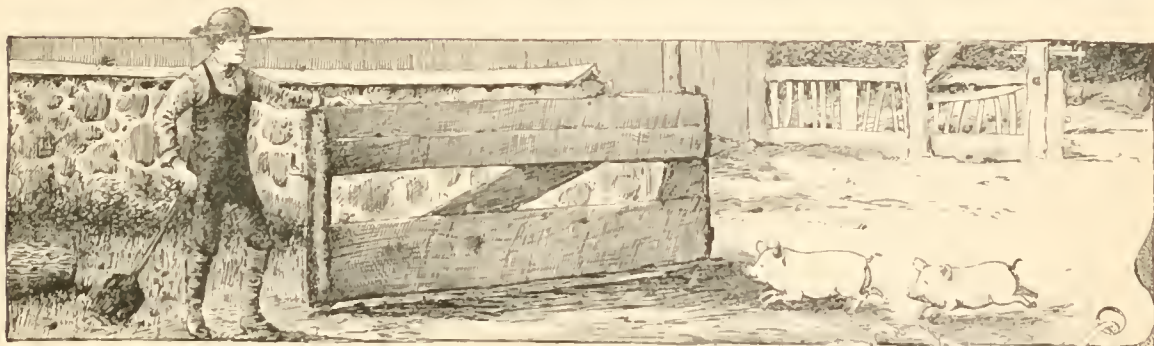


Piggie Wig and Piggie Wee
Climbed the barnyard gate to see,
Peeping through the gate so high,
But no dinner could they spy.





Piggie Wig and Piggie Wee
 Got down sad as pigs could be;
 But the gate soon opened wide
 And they scampered forth outside.



Piggie Wig and Piggie Wee,
 What was their delight to see
 Dinner ready not far off—
 Such a full and tempting trough!



IN
 THEY
 FELL



Piggie Wig and Piggie Wee,
 Greedy pigs as pigs could be,
 For their dinner ran pell-mell;
 In the trough both piggies fell.

THE PIGS.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Pig - gie Wig and Pig-gie Wee,

The first system of the musical score is in 6/8 time. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a bass line of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) and a treble line of chords (G4, B4, D5).

Hun - gry pigs as pigs could be, For their din - ner had to wait Down behind the barn-yard gate.

The second system continues the melody. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with similar chords and bass line patterns.

2 Piggie Wig and Piggie Wee
Climbed the barn-yard gate to see,
Peeping through the gate so high,
But no dinner could they spy.

3 Piggie Wig and Piggie Wee
Got down sad as pigs could be;
But the gate soon opened wide
And they scampered forth outside.

4 Piggie Wig and Piggie Wee,
What was their delight to see
Dinner ready not far off —
Such a full and tempting trough!

5 Piggie Wig and Piggie Wee,
Greedy pigs as pigs could be,
For their dinner ran pell-mell;
In the trough both piggies fell.

VI.

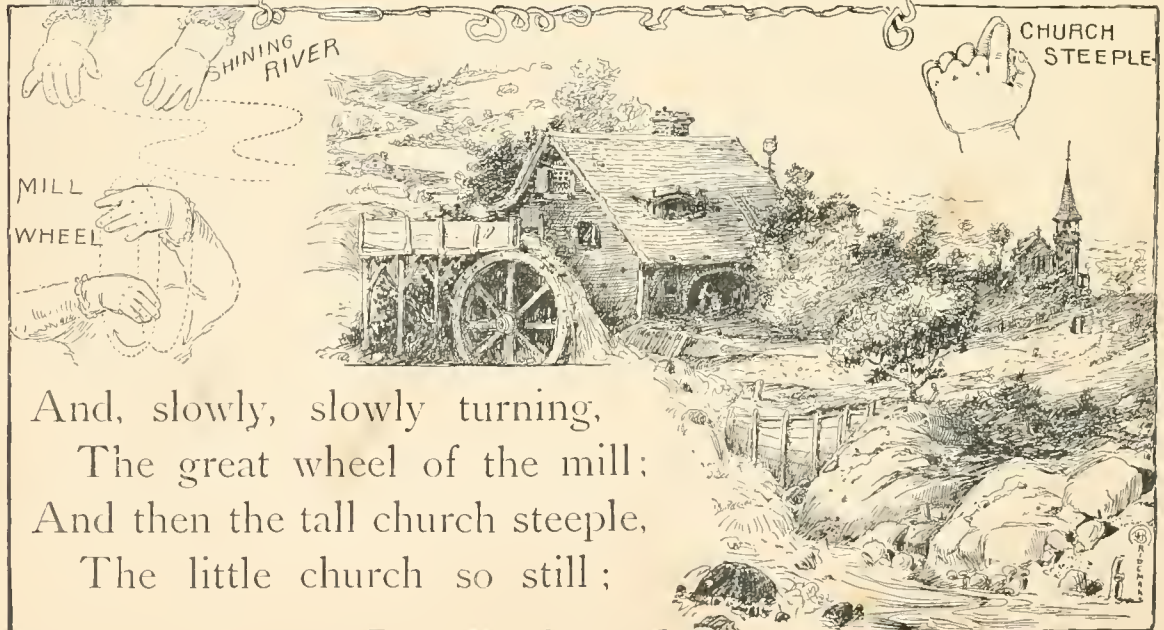
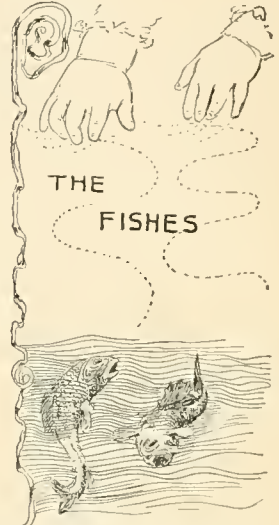
A LITTLE BOY'S WALK.



NURSERY FINGER PLAYS

VI. — A LITTLE BOY'S WALK.

A little boy went walking
 One lovely summer's day :
 He saw a little rabbit
 That quickly ran away ;
 He saw a shining river
 Go winding in and out,
 And little fishes in it
 Were swimming all about ;

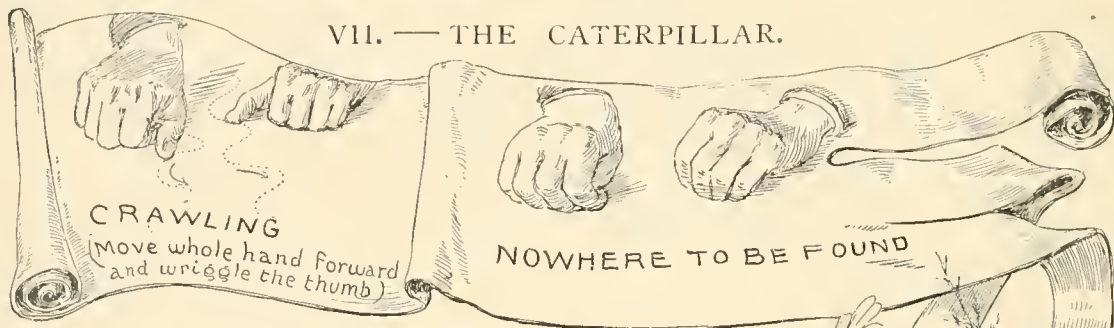


VII.

THE CATERPILLAR.



VII. — THE CATERPILLAR.



Fuzzy little caterpillar,
Crawling, crawling on the ground!
Fuzzy little caterpillar,
Nowhere, nowhere to be found,
Though we've looked and looked and hunted
Everywhere around!



ROLLED
HIMSELF
AWAY

(Rotate
the thumb,
then double
into the
hand.)

When the little caterpillar
Found his furry coat too tight,
Then a snug cocoon he made him
Spun of silk so soft and light;
Rolled himself away within it—
Slept there day and night.

STIR
RING

A HEAD WE SPY

See how this cocoon is stirring!
Now a little head we spy—
What! Is *this* our caterpillar
Spreading gorgeous wings to dry?
Soon the free and happy creature
Flutters gayly by.

SPREADING
GORGEOUS
WINGS

FLUTTERS
BY
(Move palms to and fro)



Bridgman

THE CATERPILLAR.

EMILIE POULSSON.

CORNELIA C. ROESKE.

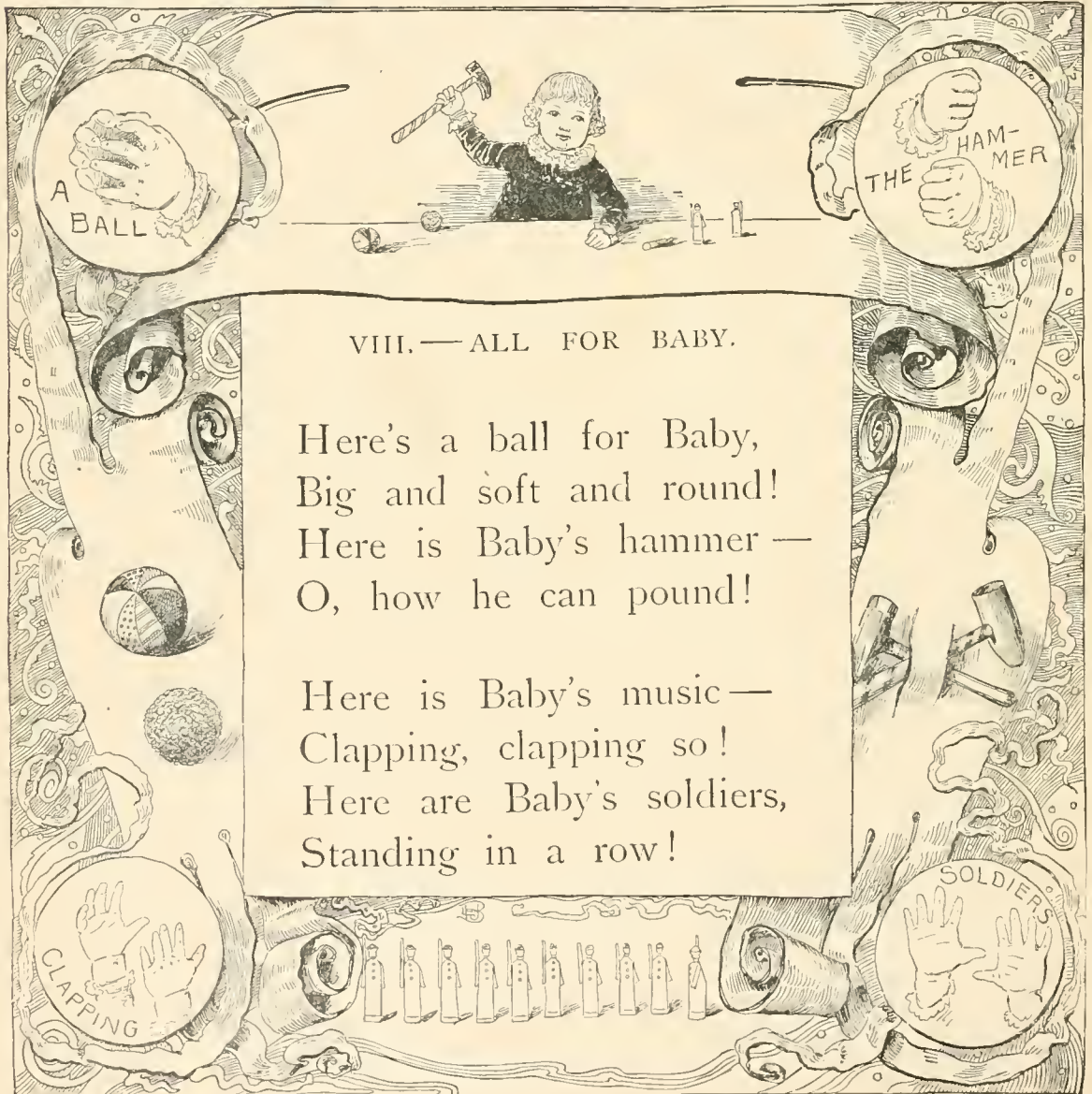
1. Fuz - zy lit - tle cat - er - pil - lar, Crawling,erawling
 2. When the lit - tle cat - er - pil - lar Found his fur - ry
 3. See how this eo - coon is stir - ring! Now a lit - tle

on the ground! Fuz - zy lit - tle cat - er - pil - lar, Nowhere, nowhere to be found, Tho' we've looked and
 coat too tight, Then a snug co-coon he made him Spun of silk so soft and light; Rolled himself a -
 head we spy — What! is *this* our cat - er - pil - lar Spreading gorgeous wings to dry? Soon the free and

looked and hunted Ev - erywhere a - round!
 way with-in it—Slept there day and night.
 hap - py crea-ture Flut - ters gai - ly by.

VIII.

ALL FOR BABY.





Here's the Baby's trumpet,
Toot-too-toot! too-too!
Here's the way that Baby
Plays at "Peep-a-boo!"

Here's a big umbrella —
Keep the Baby dry!
Here's the Baby's cradle —
Rock-a-baby-by!

ALL FOR BABY.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Here's a ball for Ba - by, Big and soft and round! Here is Ba - by's ham-mer —

The first system of the musical score is in 2/4 time, key of B-flat major. It features a single melodic line for the voice and a piano accompaniment consisting of two staves (treble and bass clef). The piano part uses chords and single notes to provide harmonic support.

O, how he can pound!

The second system continues the melody and piano accompaniment. It includes a vocal line and a piano accompaniment with two staves. The piano part features more complex chordal textures and rhythmic patterns.

2 Here is Baby's music
Clapping, clapping so!
Here are Baby's soldiers,
Standing in a row!

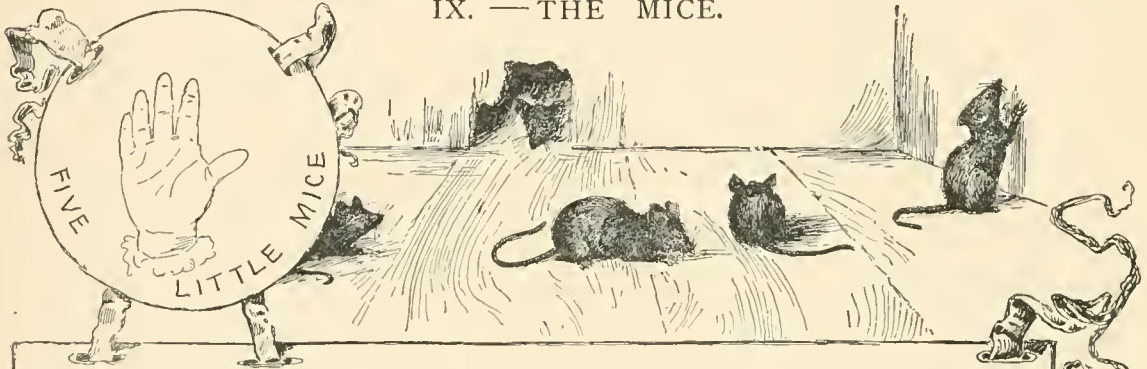
3 Here's the Baby's trumpet,
Toot-too-toot! too-too!
Here's the way that Baby
Plays at "Peep-a-boo!"

4 Here's a big umbrella —
Keeps the Baby dry!
Here's the Baby's cradle —
Rock-a-baby by!

IX.
THE MICE.

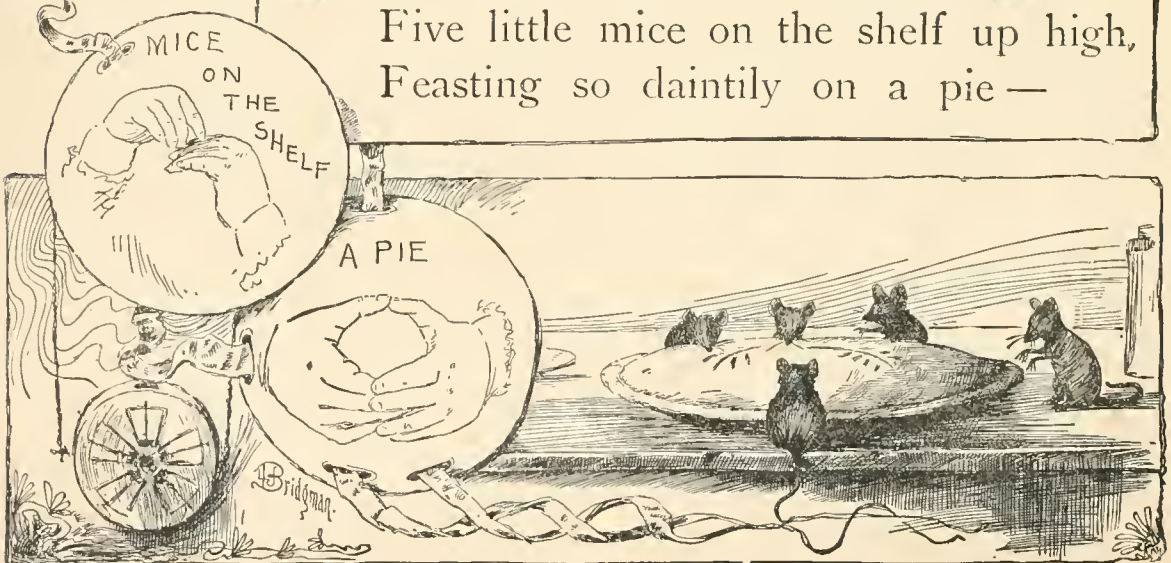
NURSERY FINGER PLAYS

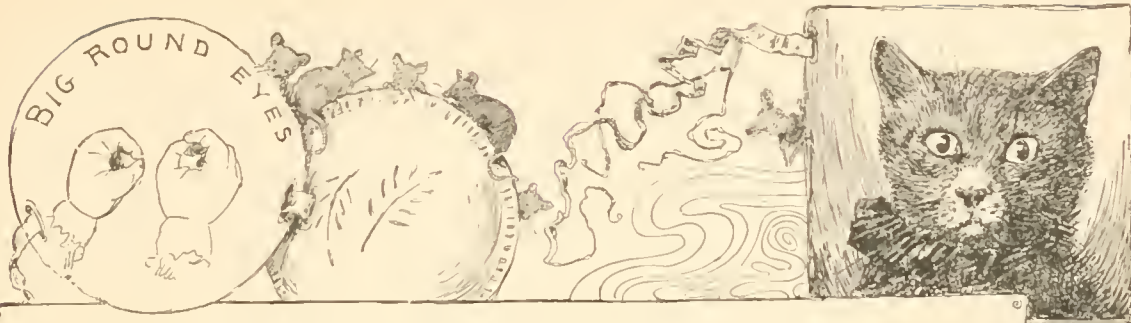
IX. — THE MICE.



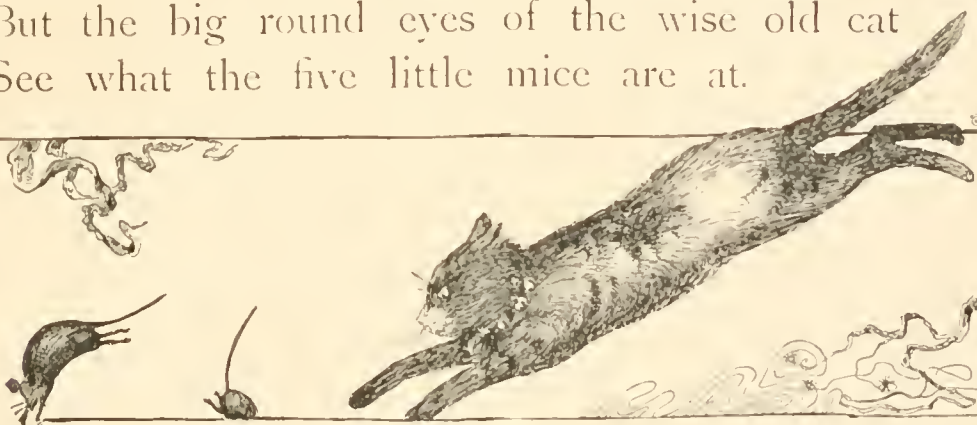
Five little mice on the pantry floor,
Seeking for bread-crumbs or something more;

Five little mice on the shelf up high,
Feasting so daintily on a pie —



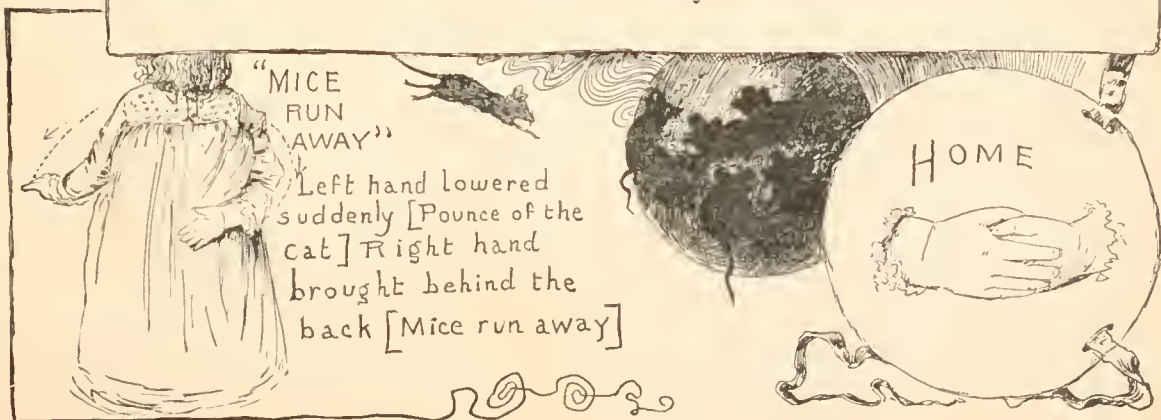


But the big round eyes of the wise old cat
See what the five little mice are at.



Quickly she jumps!—but the mice run away,
And hide in their snug little holes all day.

“Feasting in pantries may be very nice;
But home is the best!” say the five little mice.



FIVE LITTLE MICE.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. { Five lit-tle mice on the pan - try floor,
big round eyes of the wise old cat

Seeking for bread crumbs or something more ; Five little mice on the shelf up high,
See what the five lit - tle mice are at. Quick-ly she jumps ! but the mice run a - way, And

1 *D.S. f*
Feast - ing so dain - ti - ly on a pie - But the
hide in their snug lit - tle holes all day.

2
"Feasting in pan-tries may be ver-y nice ; But home is the best !" say the five lit - tle mice.

(8)

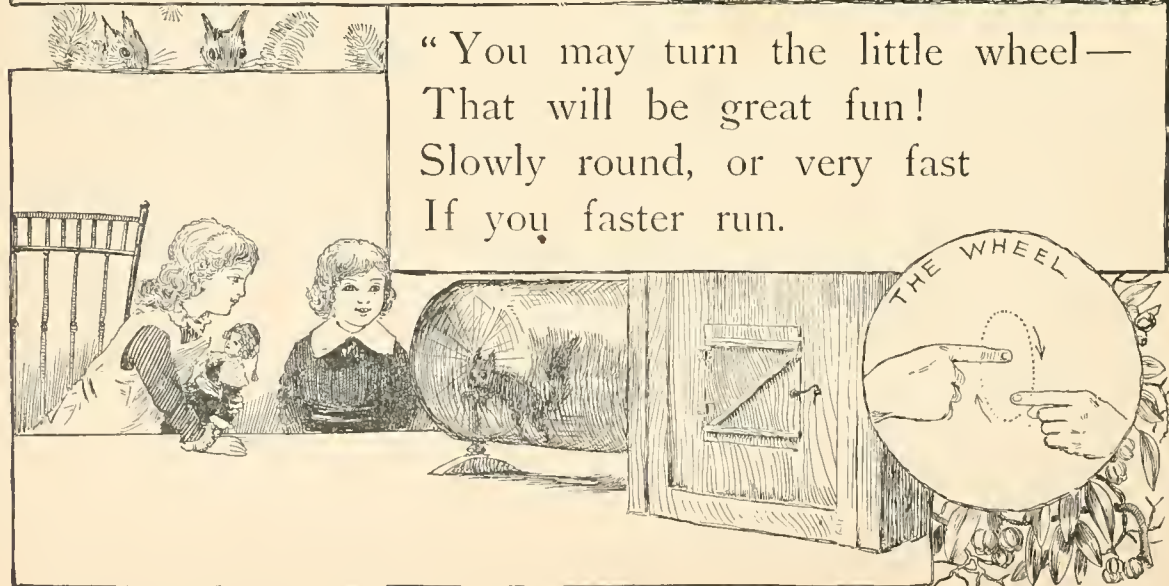
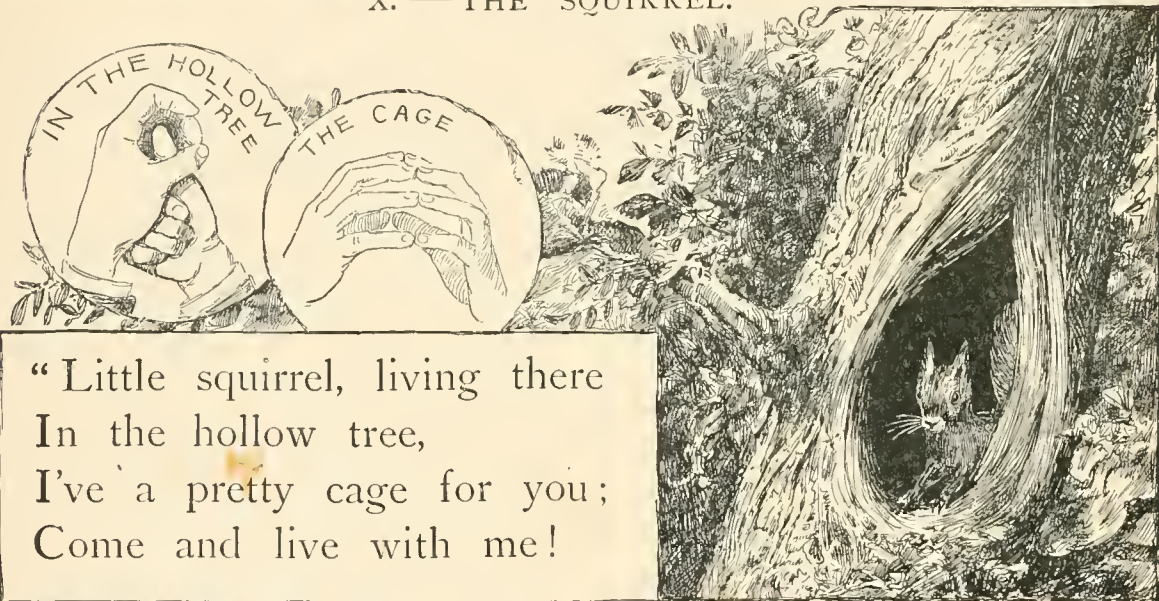
X.

THE SQUIRREL.



NURSERY FINGER PLAYS

X. — THE SQUIRREL.



"Little squirrel, I will bring
In my basket here
Every day a feast of nuts!
Come, then, squirrel dear."

But the little squirrel said
From his hollow tree:
"Oh! no, no! I'd rather far
Live here and be free!"



So my cage is empty yet,
And the wheel is still;
But my little basket here
Oft with nuts I fill.

If you like, I'll crack the nuts,
Some for you and me,
For the squirrel has enough
In his hollow tree.

THE SQUIRREL.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. "Lit-tle Squirrel, liv-ing there In the hol-low
2. "Lit-tle Squirrel, I will bring In my bas-ket
3. So my cage is emp - ty yet And the wheel is

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a four-measure rest, followed by a melody. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The second system of the musical score. The vocal line continues with the lyrics: "tree, I've a pret - ty cage for you; Come and live with me! You may turn the here Ev - ery day a feast of nuts! Come then, squir-rel dear." But the lit - tle still; But my lit - tle bas - ket here Oft with nuts I fill. If you like, I'll". The piano accompaniment continues with chords and moving lines in both hands.

The third system of the musical score. The vocal line concludes with the lyrics: "lit - tle wheel—That will be great fun! Slow-ly round, or ver - y fast If you fast-er run." squir-rel said From his hol-low tree: "Oh! no, no! I'd rath-er far Live here and be free." crack the nuts, Some for you and me, For the squir-rel has enough In his hol-low tree. The piano accompaniment concludes with chords and moving lines in both hands.

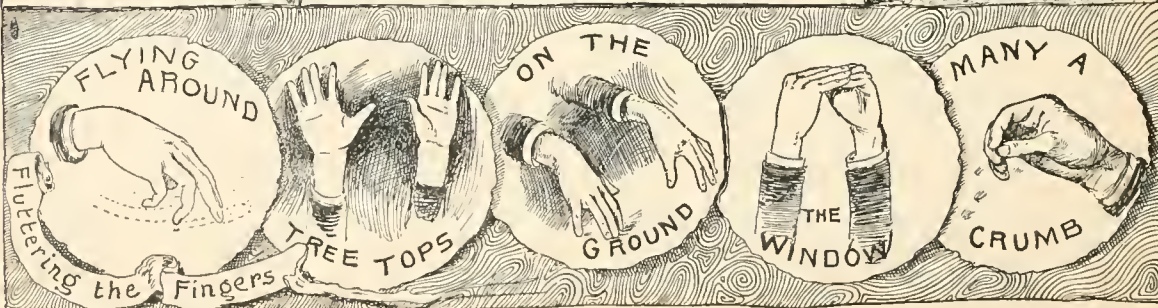
XI.
THE SPARROWS.

NURSERY FINGER PLAYS

XI. — THE SPARROWS.

“Little brown sparrows,
Flying around,
Up in the tree-tops,
Down on the ground,

“Come to my window,
Dear sparrows, come!
See! I will give you
Many a crumb.



"Here is some water,
Sparkling and clear;
Come, little sparrows,
Drink without fear.

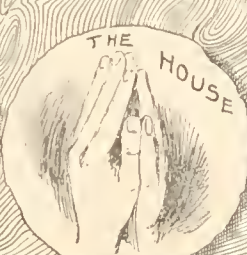


"If you are tired,
Here is a nest;
Wouldn't you like to
Come here to rest?"



All the brown sparrows
Flutter away,
Chirping and singing,
"We cannot stay;

"For in the tree-tops,
'Mong the gray boughs,
There is the sparrows'
Snug little house."



THE SPARROWS.

EMILIE POULSSON.

C. C. ROESKE.

1. "Lit - tle brown spar - rows, Fly - ing a - round,
 2. "Here is some wa - ter, Spark-ling and clear;
 3. All the brown spar - rows Flut - ter a - way,

Up in the tree - tops,
 Come, lit - tle spar - rows,
 Chirp-ing and sing - ing,

Down on the ground,
 Drink with-out fear.
 "We can - not stay;

Come to my window, Dear spar - rows, come!
 If you are tired, Here is a nest;
 For in the tree - tops, 'Mong the gray boughs,

See! I will give you Man-y a crumb."
 Wouldn't you like to Come here and rest?"
 There is the spar - rows' Snug lit-tle house."

XII.

THE COUNTING LESSON.

NURSERY FINGERPLAYS

XII. — THE COUNTING LESSON.

(Right hand.)

Here is the beehive. Where are the bees?

Hidden away where nobody sees.

Soon they come creeping out of the hive —

One! — two! — three! four! five!

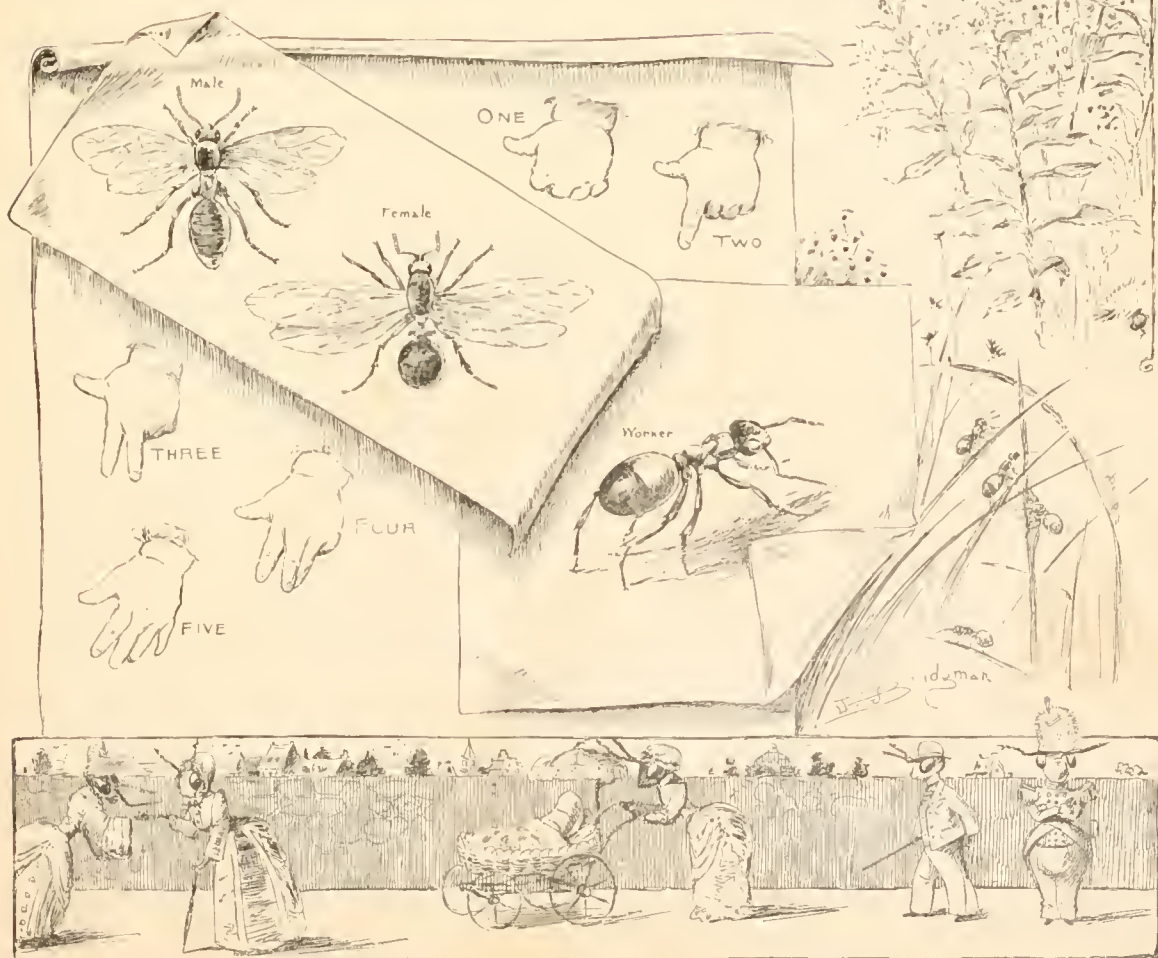


(Left hand.)

Once I saw an ant-hill
With no ants about;
So I said, "Dear little ants,
Won't you please come out?"
Then as if the little ants
Had heard my call —
One! two! three! four! *five* came out!
And that was all!



ANT-HILL



THE COUNTING LESSON.

EMILIE POULSSON.

C. C. ROESKE.

1ST VERSE.

1. Here is the beehive. Where are the bees? Hid-den a - way where no-bod-y sees.

The first system of the first verse consists of a treble and bass staff in 3/4 time. The treble staff contains the melody, and the bass staff contains a simple harmonic accompaniment. The lyrics are written below the treble staff.

Soon they come creep-ing out of the hive — One! — two! — three! four! five!

The second system of the first verse continues the melody and accompaniment. The lyrics are written below the treble staff.

2ND VERSE.

2. Once I saw an ant hill With no ants a - bout; So I said,

The first system of the second verse is in 2/4 time. The treble staff contains the melody, and the bass staff contains a simple harmonic accompaniment. The lyrics are written below the treble staff.

"Dear lit-tle ants, Won't you please come out?" Then as if the lit - tle ants Had

The second system of the second verse continues the melody and accompaniment. The lyrics are written below the treble staff.

heard my call — One! two! three! four! fire came out! And that was all!

The third system of the second verse concludes the piece. The lyrics are written below the treble staff.

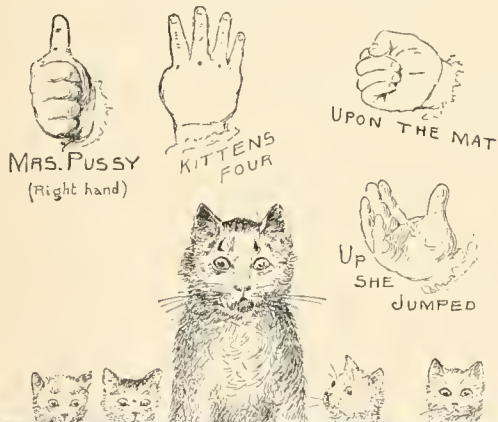
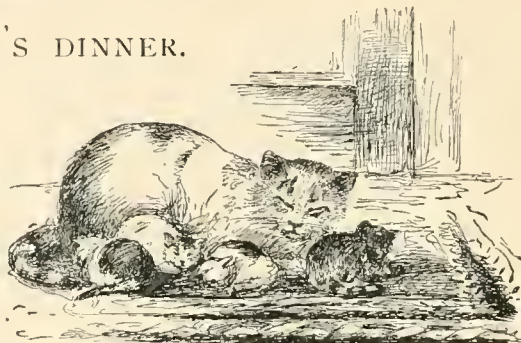
XIII.

MRS. PUSSY'S DINNER.

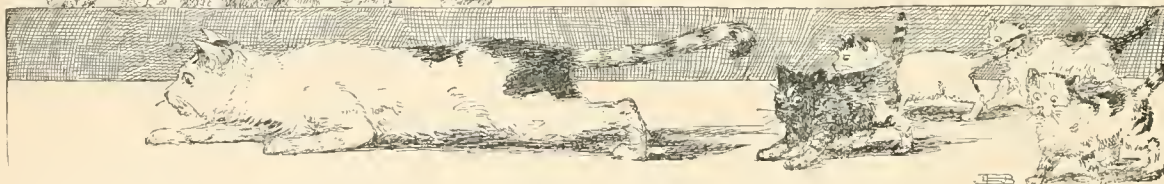
NURSERY FINGER PLAYS

XIII. — MRS. PUSSY'S DINNER.

Mrs. Pussy, sleek and fat,
With her kittens four,
Went to sleep upon the mat
By the kitchen door.



Mrs. Pussy heard a noise —
Up she jumped in glee:
“Kittens, maybe that’s a mouse!
Let us go and see!”



Creeping, creeping, creeping on,
Silently they stole;
But the little mouse had gone
Back within its hole.





"Well," said Mrs. Pussy then,
 "To the barn we'll go;
 We shall find the swallow there
 Flying to and fro."

TO
AND FRO

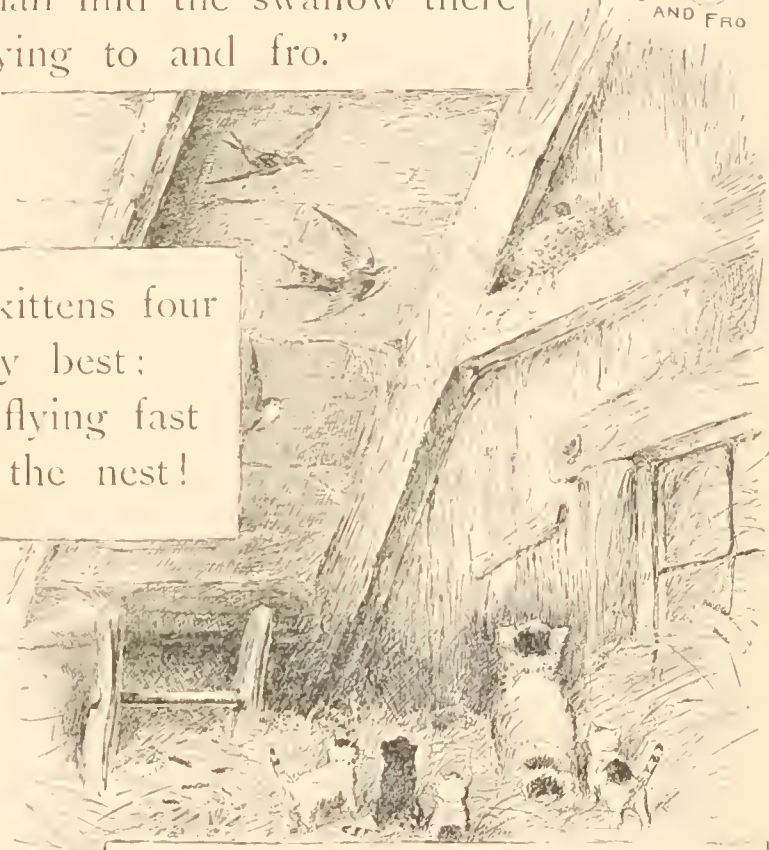
So the cat and kittens four
 Tried their very best;
 But the swallows flying fast
 Safely reached the nest!



NEST



PLATE



Home went hungry Mrs. Puss
 And her kittens four;
 Found their dinner on a plate
 By the kitchen door.

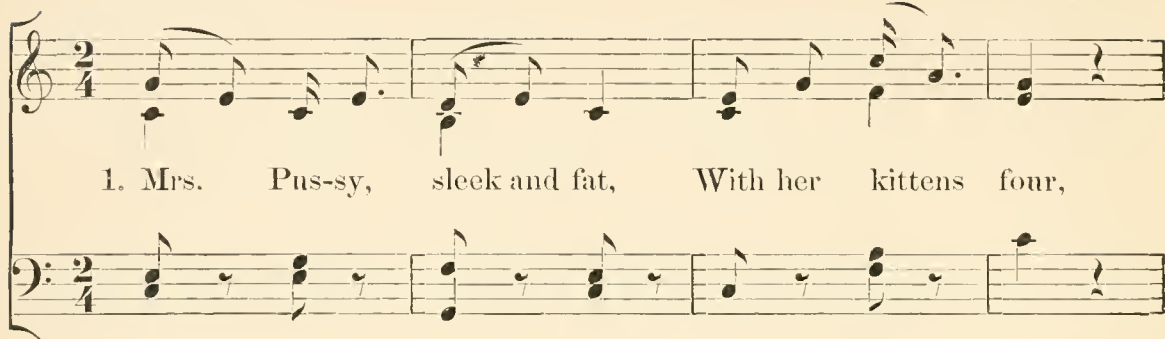
As they gathered round the plate,
 They agreed 'twas nice
 That it could not run away
 Like the birds and mice!



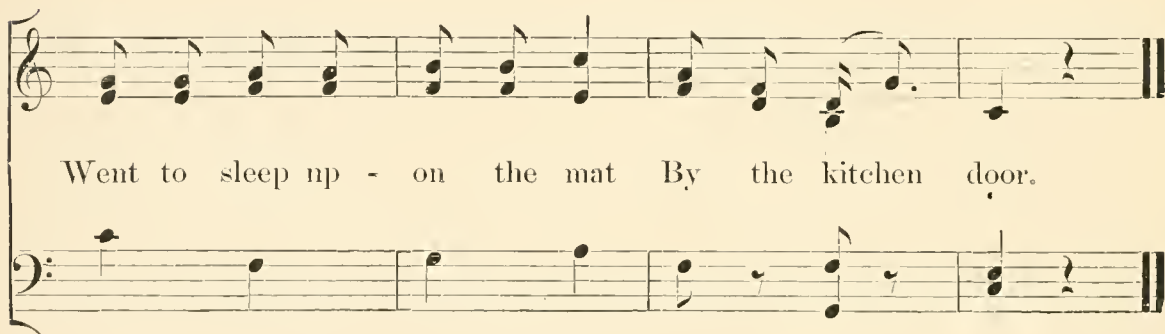
MRS. PUSSY'S DINNER.

EMILIE POULSSON.

C. C. ROESKE.



1. Mrs. Pus-sy, sleek and fat, With her kittens four,



Went to sleep up - on the mat By the kitchen door.

2 Mrs. Pussy heard a noise —
Up she jumped in glee:
“Kittens, maybe that’s a monse!
Let us go and see!”

3 Creeping, creeping, creeping on,
Silently they stole;
But the little mouse had gone
Back within its hole.

4 “Well,” said Mrs. Pussy then,
“To the barn we’ll go;
We shall find the swallows there
Flying to and fro.”

5 So the cat and kittens four
Tried their very best;
But the swallows flying fast
Safely reached the nest!

6 Home went hungry Mrs. Puss
And her kittens four;
Found their dinner on a plate
By the kitchen door.

7 As they gathered round the plate,
They agreed ’twas nice
That it could not run away
Like the birds and mice!

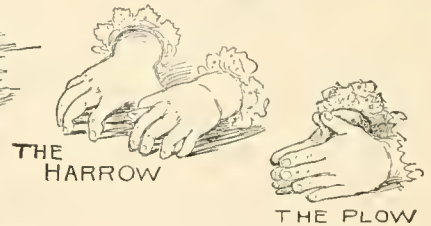
XIV.

HOW THE CORN GREW.

NURSERY FINGER PLAYS

XIV. — HOW THE CORN GREW.

There was a field that waiting lay,
All hard and brown and bare;
There was a thrifty farmer came
And fenced it in with care.

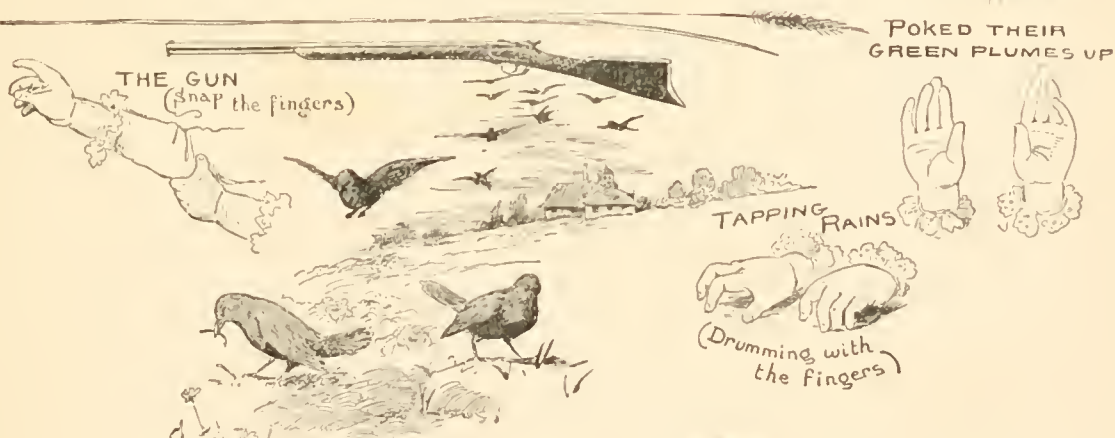


Then came a plowman with his plow;
From early until late,
Across the field and back again,
He plowed the furrows straight.

The harrow then was brought to make
The ground more soft and loose;
And soon the farmer said with joy,
“My field is fit for use.”

For many days the farmer then
Was working with his hoe;
And little Johnny brought the corn
And dropped the kernels—so!

And there they lay, until awaked
By tapping rains that fell,
Then pushed their green plumes up
to greet
The sun they loved so well.



Then flocks and flocks of hungry crows
Came down the corn to taste;
But ba-ang!—went the farmer's gun
And off they flew in haste.

Then grew and grew the corn, until,
When autumn days had come,
With sickles keen they cut it down,
And sang the "Harvest Home."

HOW THE CORN GREW.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. There was a field that wait-ing lay, All hard and brown and bare; There

was a thrif-ty farm-er came And fenced it in with care, There

was a thrif-ty farm-er came And fenced it in with care.

2 Then came a ploughman with his plough;
From early until late,
Across the field and back again,
He ploughed the furrows straight.

3 The harrow then was brought to make
The ground more soft and loose;
And soon the farmer said with joy,
"My field is fit for use."

4 For many days the farmer then
Was working with his hoe;
And little Johnny brought the corn
And dropped the kernels — so!

5 And there they lay, until awaked
By tapping rains that fell,
Then pushed their green plumes up to greet
The sun they loved so well.

6 Then flocks and flocks of hungry crows
Came down the corn to taste;
But ba-ang! went the farmer's gun,
And off they flew in haste.

7 Then grew and grew the corn, until,
When autumn days had come,
With sickles keen they cut it down,
And sang the "Harvest Home."

XV.

THE MILL.

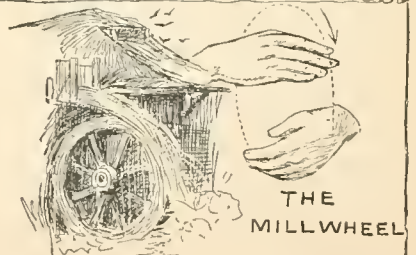
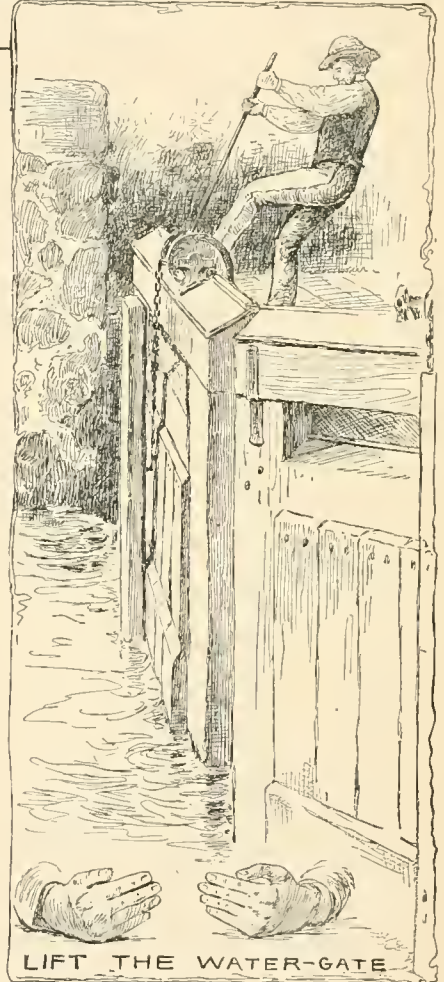


XV. — THE MILL.

A merry little river
 Went singing day by day,
 Until it reached a mill-dam
 That stretched across its way.

And there it spread its waters,
 A quiet pond, to wait
 Until the busy miller
 Should lift the water-gate.

Then, hurrying through the gateway,
 The dashing waters found
 A mighty millwheel waiting,
 And turned it swiftly round.



But faster turned the millstones
Up in the dusty mill,
And quickly did the miller
With corn the hopper fill.

And faster yet and faster
The heavy stones went round,
Until the golden kernels
To golden meal were ground.

“Now fill the empty hopper
With *wheat*,” the miller said;
“We’ll grind this into flour
To make the children’s bread.”



And still, as flowed the water,
The mighty wheel went round;
And still, as turned the millstones,
The corn and grain were ground.

And busy was the miller
The livelong day, until
The water-gate he fastened,
And silent grew the mill.



THE MILL.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. A mer - ry lit - tle riv - er Went sing - ing day by day, Un - til it reached a

The first system of musical notation for 'The Mill'. It consists of a treble and a bass staff in 2/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: '1. A mer - ry lit - tle riv - er Went sing - ing day by day, Un - til it reached a'.

mill - dam That stretch - ed a - cross its way. And there it spread its wa - ters, A

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'mill - dam That stretch - ed a - cross its way. And there it spread its wa - ters, A'.

qui - et pond, to wait Un - til the bu - sy mil - ler Should lift the wa - ter gate.

The third system of musical notation, ending with a double bar line. The melody concludes in the treble staff, and the accompaniment concludes in the bass staff. The lyrics are: 'qui - et pond, to wait Un - til the bu - sy mil - ler Should lift the wa - ter gate.'

- 2 Then, hurrying through the gateway,
The dashing waters found
A mighty millwheel waiting—
And turned it swiftly round.
But faster turned the millstone
Up in the dusty mill,
And quickly did the miller
With eorn the hopper fill.
- 3 And faster yet and faster
The heavy stones went round,
Until the golden kernels
To golden meal were ground.

- “Now, fill the empty hopper
With *wheat*,” the miller said;
“We’ll grind this into flour
To make the children’s bread.”
- 4 And still, as flowed the water,
The mighty wheel went round;
And still, as turned the millstones,
The eorn and grain were ground.
And busy was the miller
The livelong day, until
The water gate he fastened,
And silent grew the mill.

XVI.
MAKING BREAD.

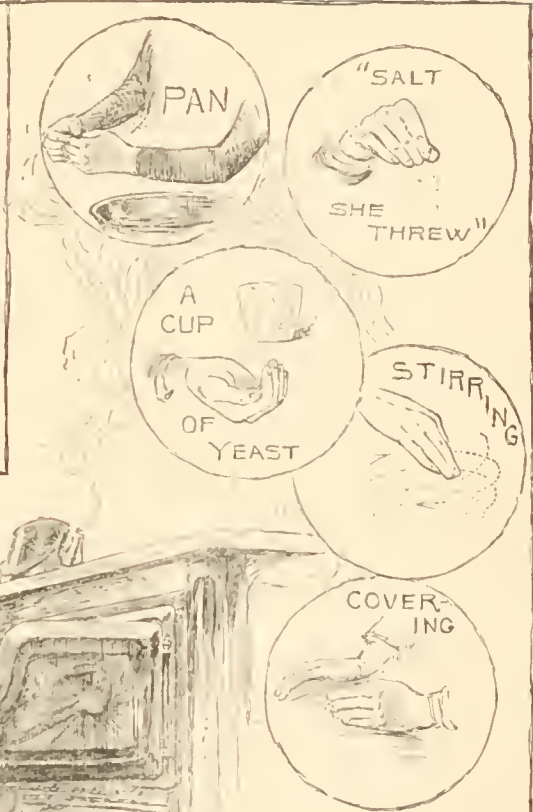


XVI. — MAKING BREAD.



"The farmer and the miller
 Have worked," the mother said,
 "And got the flour ready,
 So I will make the bread."
 She scooped from out the barrel
 The flour white as snow,
 And in her sieve she put it
 And shook it to and fro.

Then in the pan of flour
A little salt she threw;
A cup of yeast she added,
And poured in water, too.
To mix them all together
She stirred with busy might,
Then covered it and left it
Until the bread was light.



More flour then she sifted
And kneaded well the dough,
And in the waiting oven
The loaves of bread did go.
The mother watched the baking,
And turned the loaves, each one,
Until at last, rejoicing,
She said, "My bread is done!"



MAKING BREAD.

EMILIE POULSSON.

C. C. ROESKE.

1. "The farm-er and the mil-ler Have work'd," the mother said, "And got the flo-ur

The first system of musical notation for the song. It consists of a treble and a bass staff, both in 2/4 time and with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics for the first line are: "1. 'The farm-er and the mil-ler Have work'd,' the mother said, 'And got the flo-ur

read - y, So I will make the bread." She scooped from out the bar - rel The

The second system of musical notation. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics for the second line are: "read - y, So I will make the bread." She scooped from out the bar - rel The

flo-ur white as snow, And in her sieve she put it And shook it to and fro.

The third system of musical notation. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics for the third line are: "flo-ur white as snow, And in her sieve she put it And shook it to and fro."

2 Then in the pan of flour
A little salt she threw;
A cup of yeast she added,
And poured in water, too.
To mix them all together
She stirred with busy might,
Then covered it and left it
Until the bread was light.

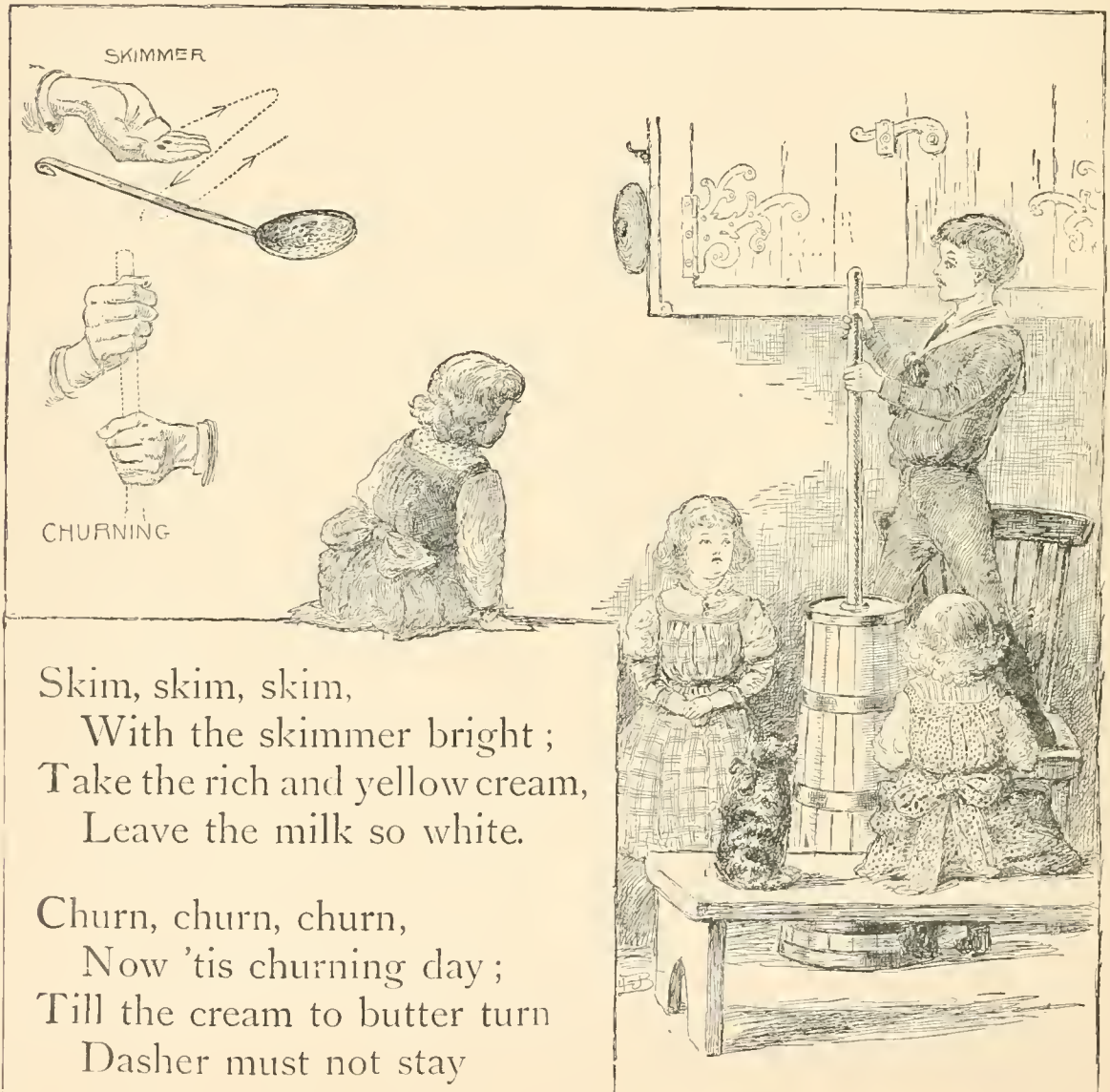
3 More flour then she sifted
And kneaded well the dough,
And in the waiting oven
The loaves of bread did go.
The mother watched the baking,
And turned the loaves, each one.
Until at last, rejoicing,
She said, "My bread is done!"

XVII.

MAKING BUTTER.

NURSERY FINGER PLAYS

XVII. — MAKING BUTTER.



Skim, skim, skim,
 With the skimmer bright ;
 Take the rich and yellow cream,
 Leave the milk so white.

Churn, churn, churn,
 Now 'tis churning day ;
 Till the cream to butter turn
 Dasher must not stay

Press, press, press;
All the milk must be
From the golden butter now
Pressed out carefully



BOWL



Pat, pat, pat;

Make it smooth and round.

See! the roll of butter's done —

Won't you buy a pound?



A ROLL
OF
BUTTER

"PAT, PAT, PAT"



SPREADING

Taste, oh! taste,

This is very nice;

Spread it on the children's bread,

Give them each a slice.

MAKING BUTTER.

EMILIE POULSSON.

C. C. ROESKE.

1. Skim, skim, skim, With the skim-mer bright;

Take the rich and yel-low cream, Leave the milk so white.

2 Churn, churn, churn,
Now 'tis churning day;
Till the cream to butter turn
Dasher must not stay.

3 Press, press, press;
All the milk must be
From the golden butter now
Pressed out carefully.

4 Pat, pat, pat,
Make it smooth and round.
See! the roll of butter's done—
Won't you buy a pound?

5 Taste, oh! taste,
This is very nice.
Spread it on the children's bread,
Give them each a slice.

XVIII.

SANTA CLAUS.

NURSERY FINGER PLAYS

XVIII. — SANTA CLAUS.



O, clap, clap the hands,
And sing out with glee!
For Christmas is coming
And merry are we!

PAIR
OF REINDEER



IN SECOND AND
FOURTH VERSES

CLAPPING



THROUGH THE FIRST
AND LAST VERSES



Now swift o'er the snow
The tiny reindeer
Are trotting and bringing
Good Santa Claus near.

BABYLAND.



*4to, beautifully illustrated, bound in cloth, \$1.00;
in lithograph covers, 75 cents.*

The one magazine in the world for Baby, and planned to afford the greatest amount of happiness to the little people of the nursery. From the time the baby begins to notice pictures he is old enough to enjoy **BABYLAND**, and until he is five years old, at least, he will take delight in its bright pages. The pictures will quickly catch his roving gaze, and he will spend long minutes looking at them with wise and wondering eyes; the reading of the simple stories and jingles will keep his attention, and he will soon come to have favorite pieces which must be read over and over again, and by and by he will learn to pick out things all alone, and will sit happily amused for hours studying the pic-

tures and saying over to himself the little stories that only the Baby's magazine knows how to tell.

BABYLAND is full of merry little jingles which even a baby may learn; bright little stories about animals, such as all children love, gay good times for boys and girls, and short serials carefully written, and illustrated with dainty original pictures.



little ones themselves it affords delight and satisfaction that even dolls and toys cannot long supply. For kindergartens, it is invaluable in its numerous suggestions of simple tasks and merry games, such as the "Nursery Finger Plays," by Emilie Poulsson.



ON THE WAY TO STORYLAND.

D. LOTHROP COMPANY, PUBLISHERS, BOSTON.



OUR LITTLE MEN AND WOMEN.

4to, beautifully illustrated, bound in cloth, \$1.75; in pretty lithograph covers, \$1.25.

This bright little magazine is designed for the beginners who are just learning to read for themselves, and who are eager to know all about the strange and beautiful world they live in. So there are pages devoted to history and biography which give graphic ideas of how people live across the water, or interesting incidents in our own history, with illustrations that help to fix the facts in memory.

Then there are bits of instruction in natural history, told in a way to catch the child's attention, and set him to observing nature for himself, and making simple experiments which will be an increasing source of pleasure.

Some of these lessons take the form of little autobiographies, as in Miss Mary E. Bamford's charming series in the volume for 1892, better known as "Talks by Queer Folks."

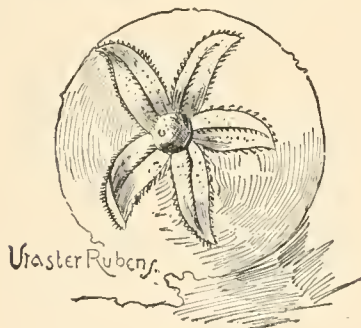


QUEEN WILHELMINA OF HOLLAND.

The early training in how to make intelligent use of the eyes, which the child gets from these articles, is invaluable.

There are numerous bright stories, pretty poems which may be learned by heart, and two or three charming serials of child-life, by authors fully in touch with boys and girls.

The illustrations, which are by the best artists at home and abroad, are likewise an education in themselves.



Utaater Rubens.

From "Talks by Queer Folks."



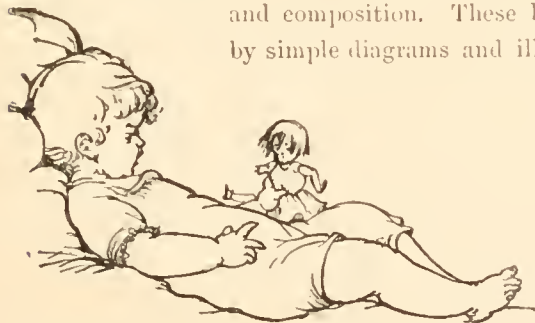
FIGURE DRAWING FOR CHILDREN.

BY CAROLINE HUNT RIMMER.

Quarto, cloth, \$1.25; decorated with an appropriate and beautiful design in inks and gold, illustrated with charming frontispiece of "Baby Neptune" from bas-relief by the author, and with numerous other appropriate cuts.



NO one, surely, could be found better qualified to interest and guide children in art than Caroline Hunt Rimmer, herself a deft and delightful illustrator of child life and child ways. In this new book, which she terms "Figure Drawing for Children," Miss Rimmer essays to teach pleasantly, and in a series of brief lessons, the art of figure drawing so that the child who has any aptitude for handling a Faber III can, in the fewest lines and most correct proportions, draw the pictures of other children. All this may sound like a text book, but it is not. The book is direct, simple, suggestive and practical, but it is never dry; while the wealth of technical and decorative illustrations that fills its pages gives proof of Miss Rimmer's ability to draw as well as to instruct, and is certain to catch the wandering eye and chain the restless fancies of the young artist whose hand is ever ready to attempt what the untrained eye cannot, uninstructed, perform. As a home help the book is invaluable. The papers of which it is composed are of especial value to all interested in the development of art among the children, and are steps toward excellence in drawing which any child who loves to draw can, with home oversight, certainly take. The twelve chapters of the book deal with: Proportions of the child-figure; action by means of single lines; age and action in the single-line figure; the solid form; the solid form, side and back; action in the solid figure; the head—front view; the head—side view; the head—back view and expression; the arm, fore-arm and hand; the thigh, leg and foot; foreshortening and composition. These lessons in drawing are emphasized and explained by simple diagrams and illustrations, and the unique and attractive volume



is at once a picture-book and a drawing-book, a volume on art and a storehouse of suggestions that will prove a boon whenever the active brain and busy hand of children with the taste for drawing seek for subject or occupation.

The book has been carefully compiled and dressed, and is beautifully printed, attractively bound and delightfully illustrated. The frontispiece and other decorative cuts are excellent specimens of Miss Rimmer's most effective work.

D. LOTHROP COMPANY, Publishers, Boston.



THE FIVE LITTLE FINGER STORIES.

© © A BOOK FOR CHILDREN © ©

BY LUCY HAMILTON WARNER.

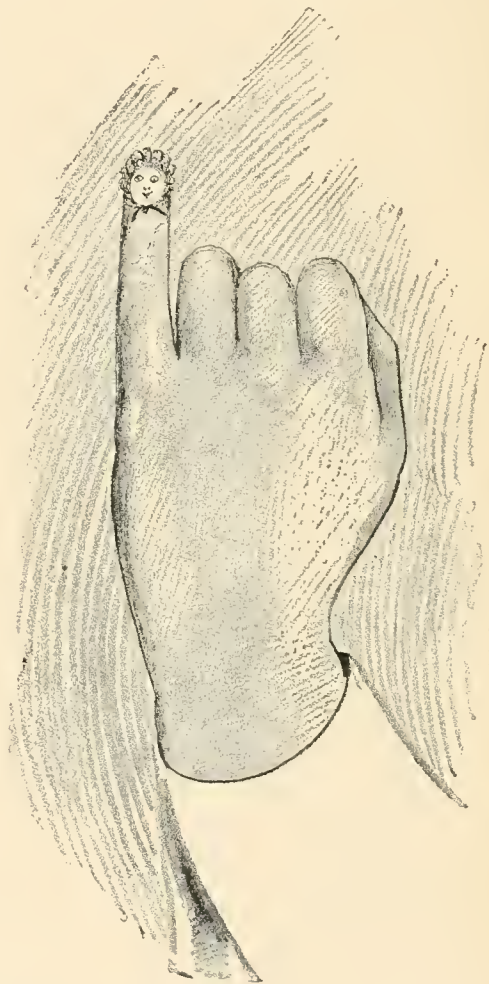
4to, cloth, with unique original illustrations, \$1.25.

There can never be too many stories for children, if only they are interesting and helpful; but a variation of the old style is especially welcome for its novelty, and will stand a chance of longer engaging the child's attention. "The Five Little Finger Stories" are designed to meet this want of something fresh and original, and will readily commend themselves to children on that account.

The fingers and the thumb each tells its own stories, these stories being quaint little fancies about fairies and elves, and entertaining stories

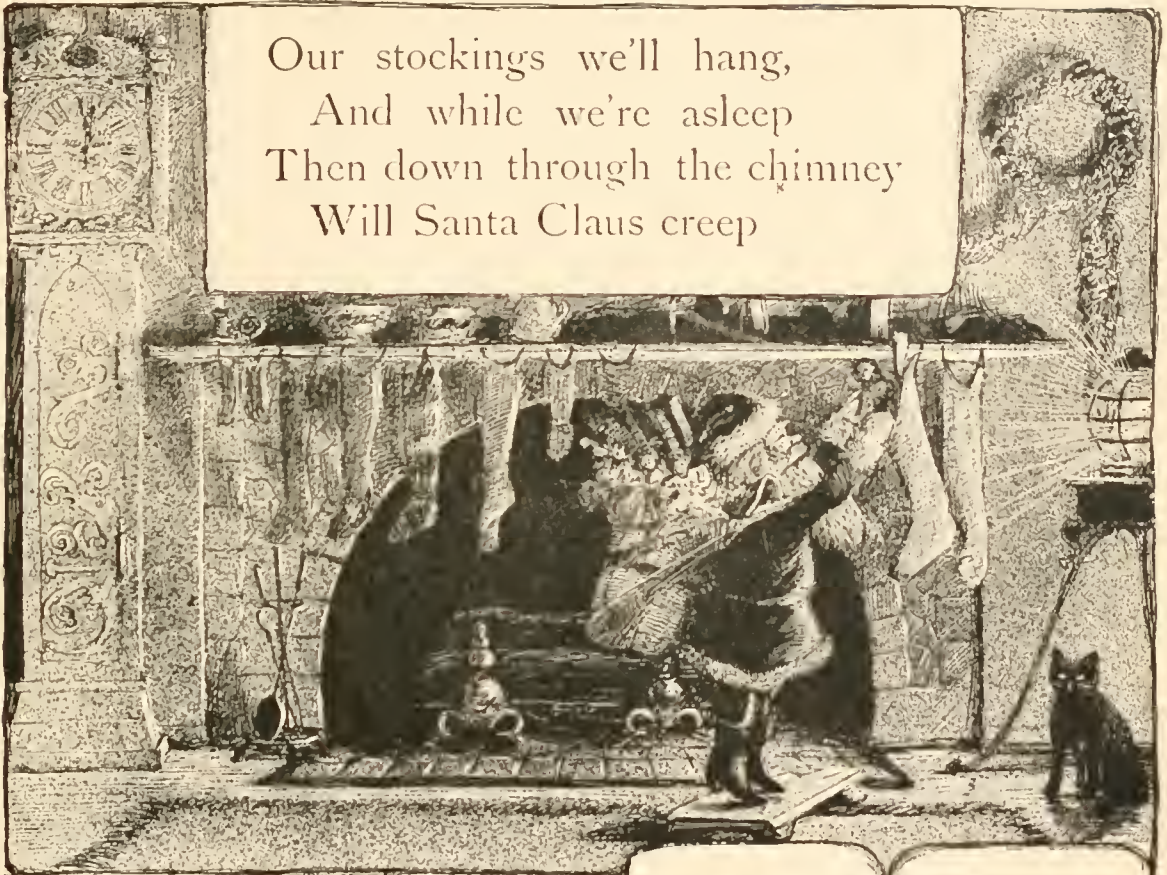


about pet animals, with an occasional autobiography from one of them, as in "Woggie's Wonders," which is the story of a frog from the beginning of its career. "The Clothes-line Imps," "The Broom Fairies," "May's Musical Bars," "Who lives in Mamma's Work Bag?" "Mr. and Mrs. Flyaway 'At Home,'" are some of the other stories of this fascinating volume, which is full of droll conceits, and yet conveys many hints to make children more kind to animals, more ready to help others, as well as more observant of the wonders of nature.



D. LOTHROP COMPANY, Publishers, Boston.

Our stockings we'll hang,
And while we're asleep
Then down through the chimney
Will Santa Claus creep



He'll empty his pack,
Then up he will come
And, calling his reindeer,
Will haste away home.



STOCKINGS



SANTA
CLAUS

DOWN THE
CHIMNEY



UP HE WILL
COME

Then clap, clap the hands!
And sing out with glee,
For Christmas is coming
And merry are we!

SANTA CLAUS.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. O, clap, clap the hands, And sing out with glee ! For
2. O, clap, clap the hands, And sing out with glee ! For
3. O, clap, clap the hands, And sing out with glee ! For

Christ - mas is com - ing and mer - ry are we! Now swift o'er the snow The
 Christ - mas is com - ing and mer - ry are we! Our stock - ings we'll hang, And
 Christ - mas is com - ing and mer - ry are we! He'll emp - ty his pack, Then

ti - ny rein - deer Are trot - ting and bring - ing Good San - ta Claus near.
 while we're a - sleep Then down thro' the chim - ney Will San - ta Claus creep.
 up he will come And, call - ing the rein - deer, Will haste a - way home.

